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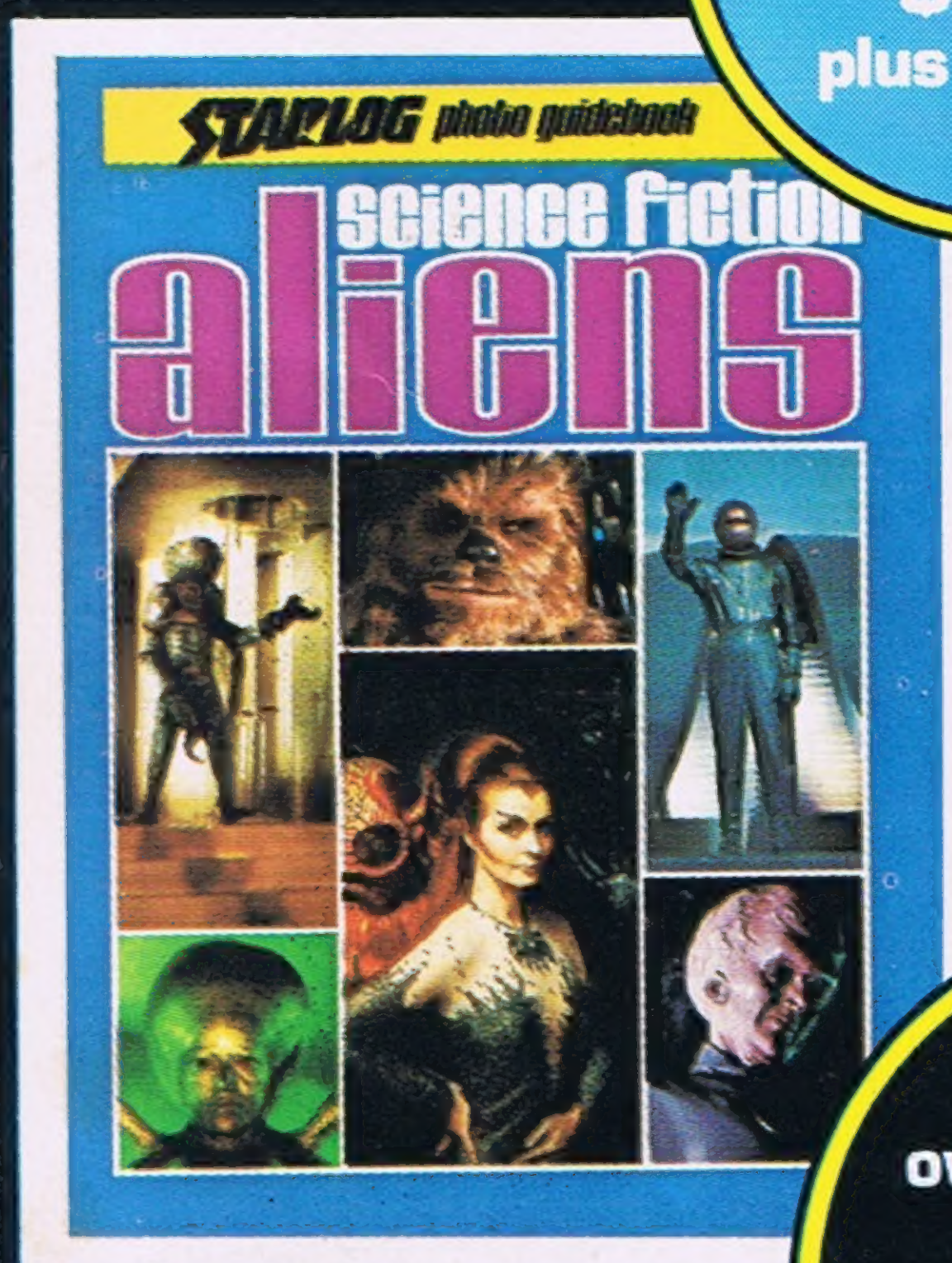


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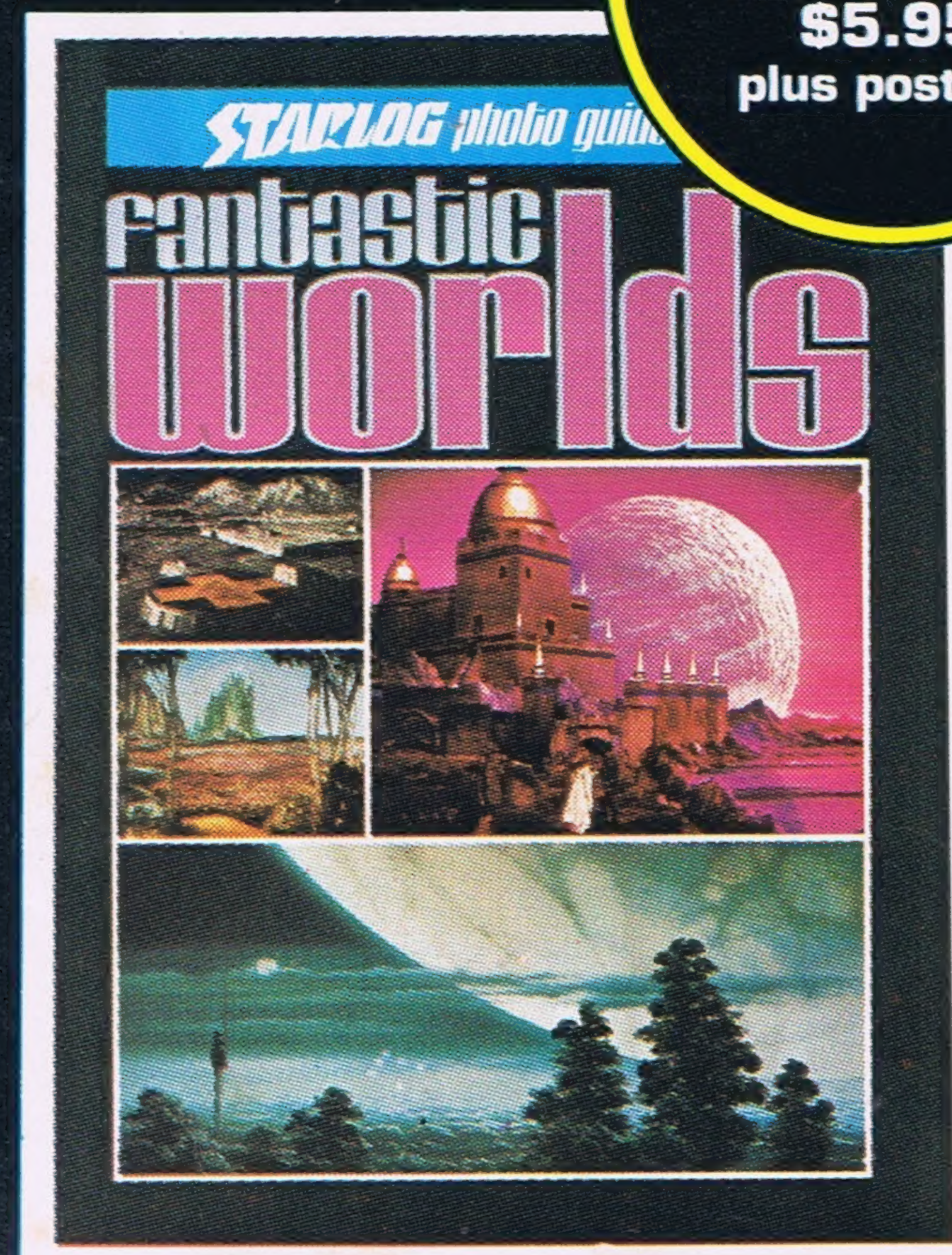
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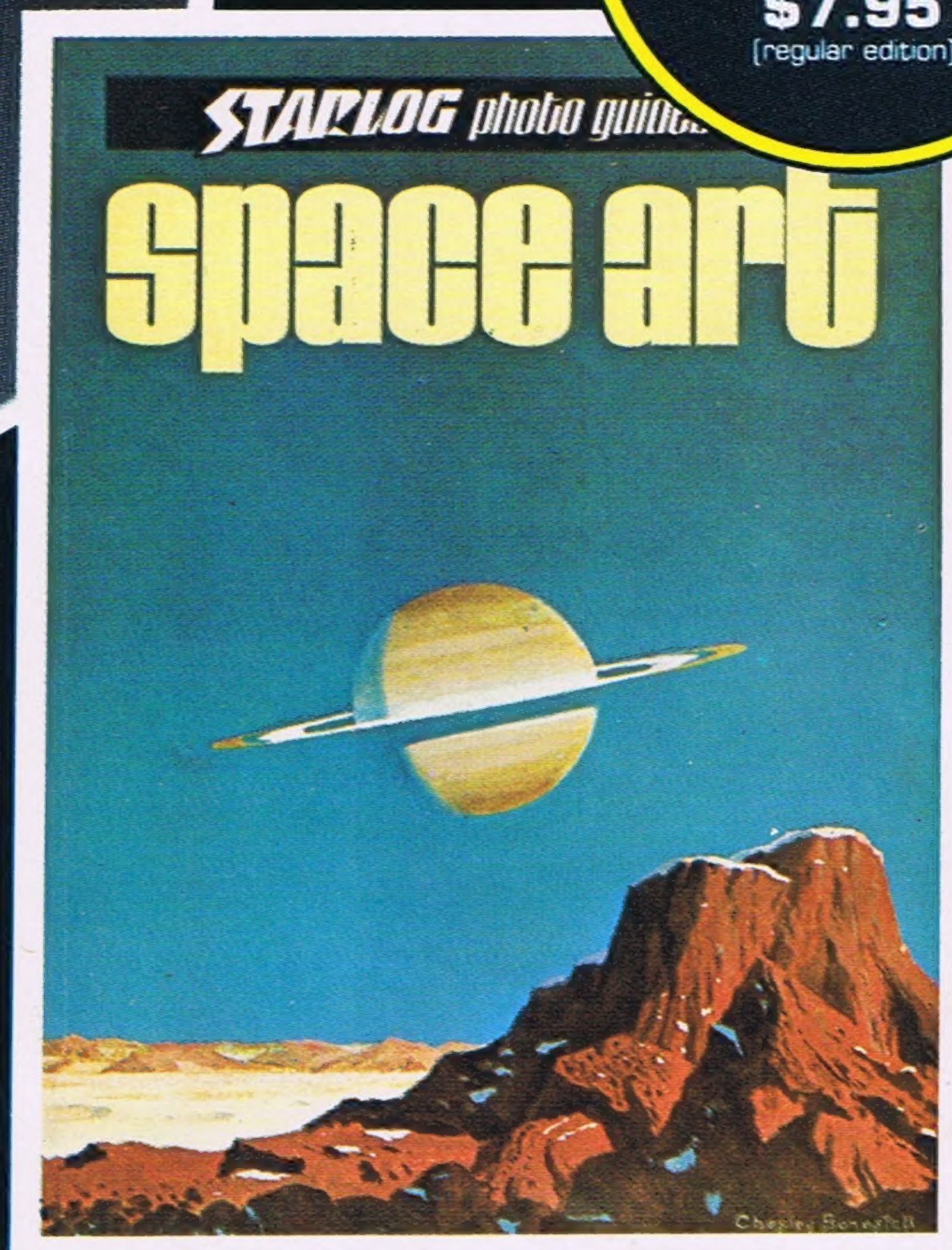
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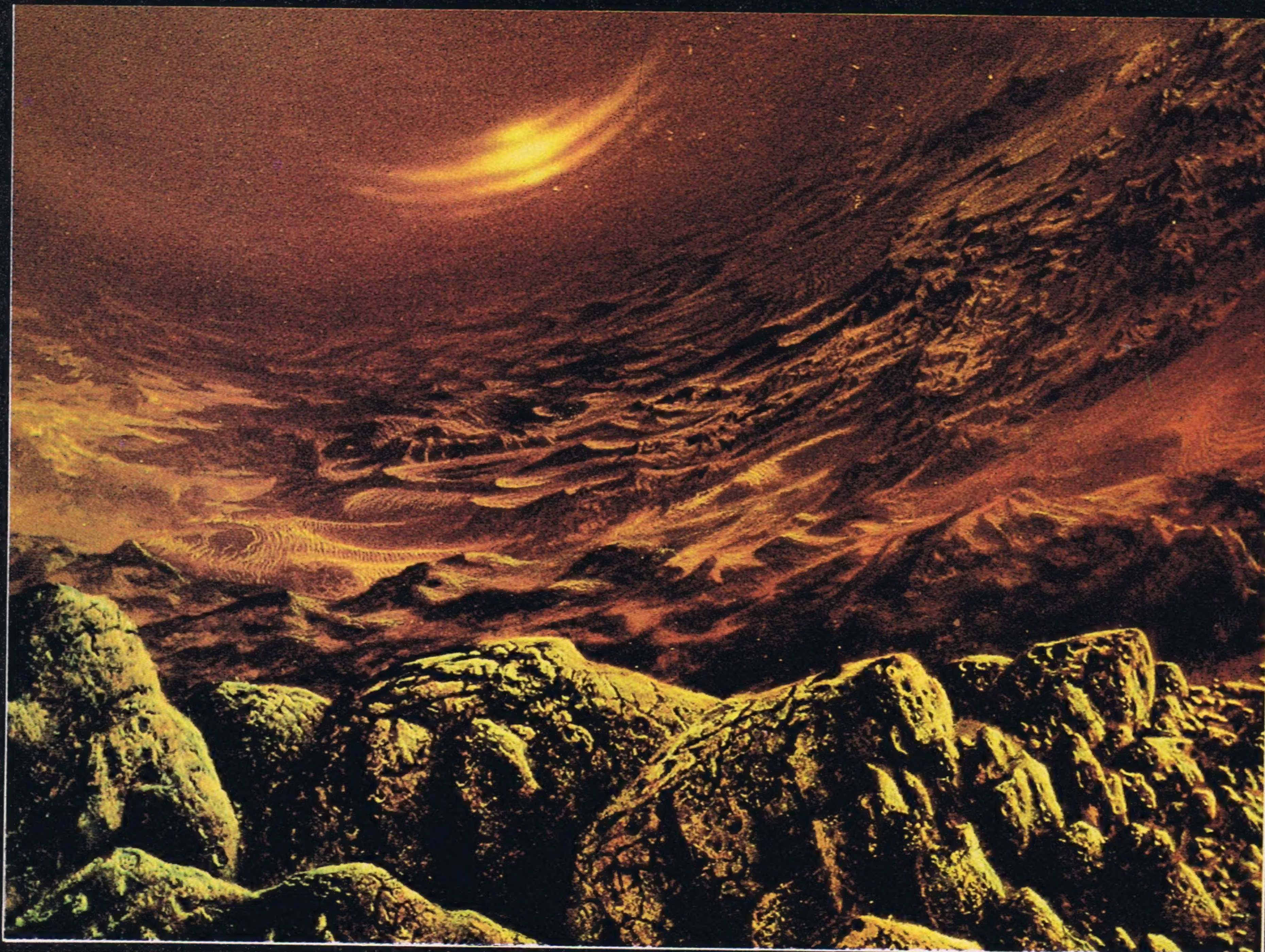
STARLOG

APRIL 1979

NUMBER 21

THE MAGAZINE OF THE FUTURE

A view of Venus and its dense, gaseous atmosphere. By Don Dixon (from STARLOG's Space Art guidebook)



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ABOUT THE COVER: With all the glitter of the 25th century, the new *Buck Rogers* movie arrives. Clockwise: A fiery blast from a laser gun; gallant Buck; the dazzling Princess Ardala; Buck's sidekick drone, Twiki. See exclusive story on page 50. Photos: © 1979 Universal.

ABOUT THE CONTENTS PAGE: Artist Don Dixon's vision of the dense atmosphere of Venus, through which four NASA probes recently decended. Join the historic journey on page 26. The art is from STARLOG's Photo Guidebook, *Space Art*.

FROM THE BRIDGE

I just finished examining a colorful new issue of STARLOG. It clearly says "No. 5" on the cover, but I can understand only about a dozen phrases on the inside. It is literally jam-packed with photos, art work and exciting SF products, and it is produced several thousand miles away from the STARLOG home office. It is published by Tsurumoto Room Co., Ltd. in Japan.

Each time one of these beautiful foreign language editions arrives, I am reminded of the fact that science fiction is an *international* passion.

Most of the time we Americans tend to think that all the science-fiction action takes place between Los Angeles and New York. Think again! STARLOG is distributed in England, Germany, Canada, Brazil, Sweden, Greece, Israel, Italy, much of the Caribbean area—including Puerto Rico, Trinidad, the Dominican Republic and the West Indies—to *huge* followings in Australia and New Zealand, and, via the Stars and Stripes organization, to military PX's all over the world.

Surprised? Every week we receive letters from sailors aboard ships in the Pacific, from soldiers stationed all over Europe and Asia, from students at schools in countries I can't even pronounce, and from SF fans who can barely write a few words of English.

But they *do* write, and they tell us how much they enjoy science-fiction movies and TV shows. It seems that space-age heroics are popular in every spot on the planet. And why not? As jet travel, transatlantic cables and communications satellites have pulled the peoples of the world closer together, we have all acquired a mutual interest in the technological paths toward the future—the dangers and the hopes. Science fiction dramatizes those dangers and hopes and helps us see into tomorrow.

Not only that, but science fiction also infuses us with an adventuresome approach to life—an approach that stimulates and inspires us. Good science fiction has a positive effect on every human being who is receptive, and that quality is not limited to Americans.

If the people of the world can ever hope to overthrow all the political systems of control, restriction and organized misery and establish a planetary respect for life, liberty and the pursuit of happiness—this will be brought about by energetic, freedom-loving, positive-spirited people who have been inspired by movies, TV shows, books and magazines that showed them what the future *could* be like, and *ought* to be like.

Good science fiction has a *global mission*, and it is so much more than the "escapist entertainment" that some cynical critics claim is the attraction of the field. This magazine, as the most popular, widespread publication in science fiction's history, accepts the responsibility of the mission.

The fact that STARLOG—starting as a quarterly, increasing to eight times a year, and going monthly starting with this issue—is read and enjoyed by more and more people around the world, is, I sincerely hope, a good sign for the people of Earth.

Kerry O'Quinn/Publisher

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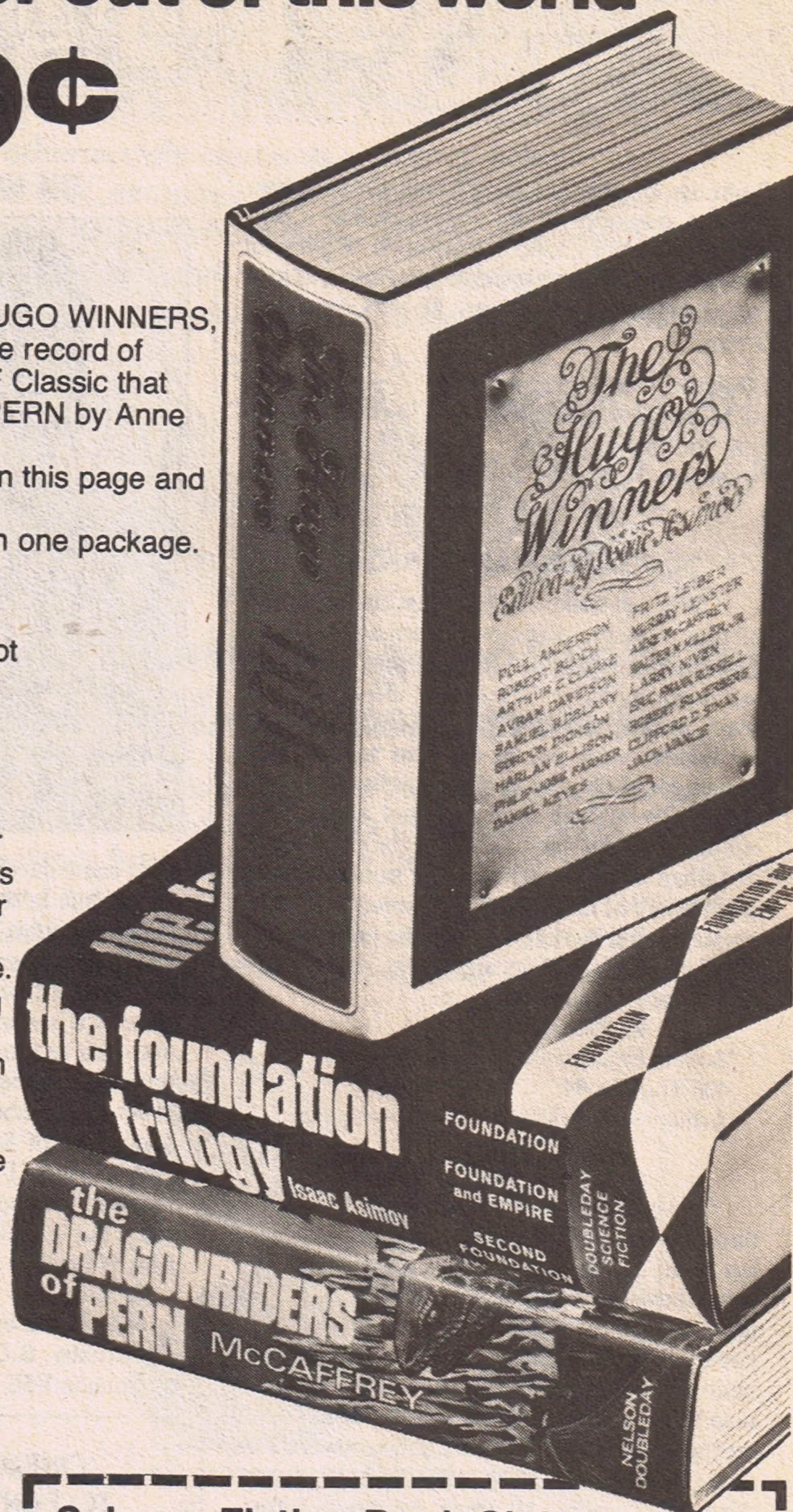
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"SUPERMAN" SINKS?

... I have just wasted eight dollars and two hours of time watching the new Superman film. The film is simply a botched-up mess that is receiving too much publicity. The special effects are well done, but the storyline is very weak. Many fine performers were put in the film so that their names could be used in the advertising; for example Glenn Ford, who does not appear long enough to allow him to develop the character of Jonathan Kent. I feel that the public is being cheated out of its hard-earned money by a lot of phoney publicity that oversells the product. The excellent special effects are useless without adequate story development.

Robert K. Phelps
Zodiac Enterprises
406 Thomas #4
Arlington, VA 22203

... I have just seen *Superman—The Movie* and thought you might like to hear one citizen's opinion on it. To me it was a very good picture but would have been more so without all the advertising hype. All the publicity built up so much that you think it's the event of a lifetime—it isn't. The main thing that bugs me is the effect of Superman's flying. On many occasions you can easily see the matte line around him, and he never seems to be in synchronization with the background. Also, after reading all about the movie beforehand, I noticed things seemed to be missing. I read that Superman was supposed to weld the Golden Gate Bridge back together with his X-ray vision—it is never shown. And wasn't he supposed to cook an omelette for Lois? Again, no show! And especially the scene in the train in which little Lois' parents are shown to be the original Superman (Kirk Alyn) and Lois Lane (Noel Neill)! Please tell me if they pulled a Steven Spielberg and cut scenes out at the last moment.

Paul Dornchez

Cutting and recutting on Superman did continue to the last possible moment. The Lane family scene was reduced to a brief cameo—if you didn't blink, you recognized Neill and saw the back of Alyn's head.

A MEDAL FOR CHEWIE

... I think that the reason the wook didn't get a medal was because Princess Leia simply isn't that tall. He could have received his after the ceremony.

David Raines
1218 West Water Street
Berne, IN 46711

THE NEXT GENERATION



... I came into the living room to read my then-latest issue of STARLOG and found my son already engulfed in it, and so he has been ever since! He was so engrossed that I was able to get my camera from the den, return and snap this picture. It is a candid shot and not posed. My son may only be four, but he is already a strong SF enthusiast, whether it be through films such as *Star Wars*, or TV shows such as *Battlestar Galactica* and reruns of *Star Trek*, or publications such as yours, which I consider to be the best on the market. Your publication has only been out a few years but it is already reaching a second generation of fans!

R. Cartier
6853 Elwell St.
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CINEMAGIC: YOUR GUIDE TO FANTASTIC FILMMAKING!

... I recently wrote the editor of Cinemagic magazine, John Cosentino (I think), to order the latest issue. He returned my money order and wrote that they are "closing shop," so to speak, due to the lack of funds. He told me that "the STARLOG magazine people want to do it," and that they are planning a trial issue. Is this true?

Mark Andrew Richard Kreiss
Dunellen, NJ 08812

Yes, Mark, it's true. The response to STARLOG's SFX series by young filmmakers has been so great that we are confident that CINEMAGIC is just what you and thousands of other filmmakers young and old have been looking for. For full details, see the CINEMAGIC ad on page 7.

GALACTICONTROVERSY

... There is one fact that is glaring and certainly one of the wonders of Hollywood—the (*Galactica*) scripts. Granted Glen Larson wanted to do the job solo, but, er, Glen, it just isn't working. How nice it would indeed be to have culled mainstream writers into this from the start. Consider: The script is the most important element in the world of visuals, and on TV it is the cheapest to

come by. Low man on the totem pole is the screenwriter. The smallest part of the budget...

Mark Shepard
Nightfall Productions
Hollywood, CA 90046

... What powers the Battlestar and Vipers? Tylum fuel. What's that? I don't know. I guess we'll have to wait for a *Battlestar Galactica* Tech Manual to explain that.

Dave Sobral
24 Joyce Road
East Haven, CT 06512

... Mr. Zimmerman made his worst blunder (in the statement), "Apollo and Starbuck find the hidden Cylon attack force," which, I'm sorry to report, is a completely inaccurate statement. Zac, Apollo's younger brother, was out on patrol with Apollo, *not* Starbuck! In addition, Zac was killed before he reached the fleet! I'd like to know what Mr. Zimmerman was actually watching during this scene, *Mork and Mindy*?

Tom Hudson
2369 East Seminole
Springfield, MO 65804

... I'm writing in response to Howard Zimmerman's "Lastword" in STARLOG#19, concerning *Battlestar Galactica*. I agree with everything he said except for that crack about *Space: 1999*. *Space: 1999* had very few episodes involving Earth-like planets. You should have used *Star Trek* as a comparison instead.

Bill Dotson
Hillsboro, IN

... *Battlestar Galactica* isn't the only show with faults. All shows have faults. (Yes, even *Trek* has mistakes, Trekkies! Even 1999, Alphans!)

Tom Sorlie
605 East Seventh St.
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CORRECTIONS

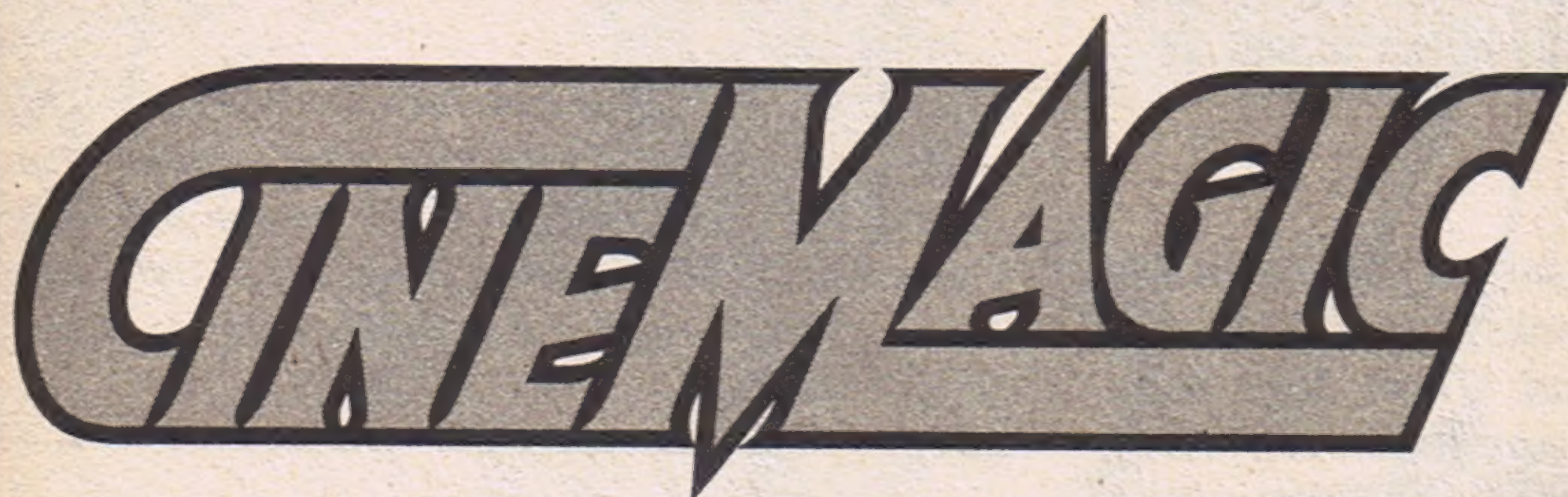
In STARLOG #19, John Williams was mistakenly credited with doing the music from Irwin Allen's Voyage to the Bottom of the Sea. The very capable composer for that series was actually Paul Sawtell. Along with our apologies to Mr. Sawtell, here are some additional credits: Cosmic Man, Last Man on Earth, The Fly, Kronos and Black Scorpion... In "Visions," STARLOG #20, the actress in the photograph was incorrectly identified as Faye Dunaway. She is, actually, Genevieve Bujold... In issue #20, Frank M. Winter—co-author of the Buck Rogers article—was mistakenly credited as being a Buck booster since childhood. In actuality, Mr. Winter is British born and arrived in the United States at the age of nine, at which time he was deeply and forever smitten with a love of America's first TV space hero: Captain Video... In the article on model rocketry, (issue #20) a photo credit was inadvertently left off on page 62. The shot of the launching was taken by Harry Neuman of the Great Lakes Association of Rocketry.

(continued on page 8)

NEW FROM THE PUBLISHERS OF STARLOG

If you are a young filmmaker with a special interest in science fiction, special effects and the limitless magic of the cinema . . .

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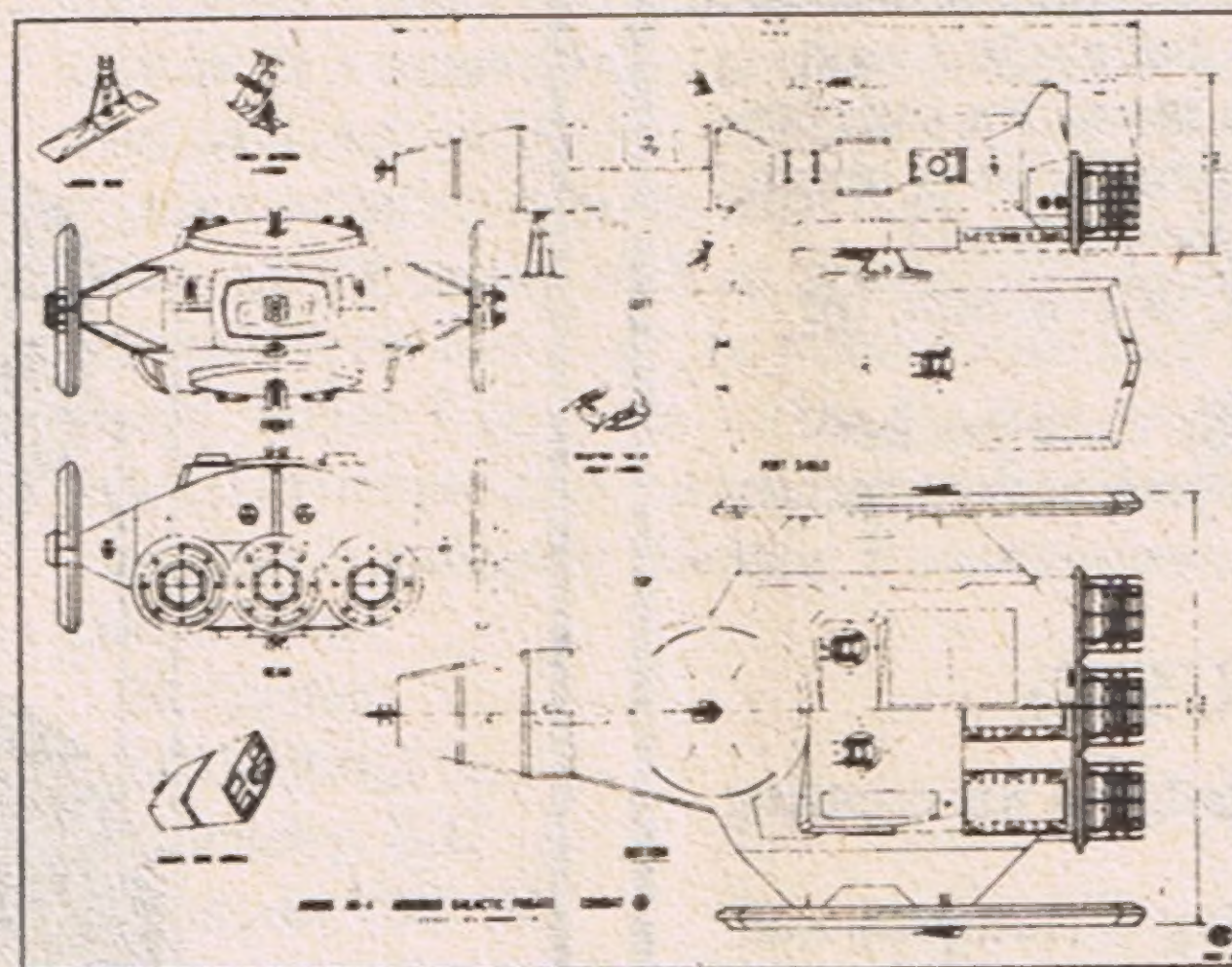
SCHALLER'S ART

...I recently saw a painting of Jupiter in *Omni* magazine by the artist Adolf Schaller. I wrote to the magazine inquiring about this painting, to see if I could purchase a reproduction of it. They, in reply, referred me to you. If you could be of any assistance I would appreciate it very much.

Joan M. Lurker
Bernardsville, NJ

The painting, "Jupiter Probe," is featured in the *STARLOG Photo Guidebook, SPACE ART*, as a full-color, two-page spread. There have been more inquiries about this work than any other painting in the book. The original is part of the *STARLOG* collection, but there are no plans to reproduce it. Schaller, however, is one of the most talented visionaries in the art field, and we are offering another of his original paintings as one of the future prints in the *Space Art Club*. He is also featured in "Future Gallery" (centerspread of *FUTURE* #8) with an equally fantastic vista.

BLUEPRINT ARTIST: IDENTIFY YOURSELF



STARLOG recently received a fine set of professionally designed and executed blueprints from one of our readers. We are extremely interested in contacting this talented young draftsman who is also a member of the U.S. Army. Unfortunately, the letter accompanying the blueprints was misplaced and no name or address appears on the prints themselves. So... if this is a photo of your work, whoever and wherever you are, please contact us and identify yourself—*STARLOG* is interested in using your skills professionally.

PROFESSIONALLY SPEAKING

...I have been a fan of your magazine from the beginning and admire what you have done and are doing. Too many professionals in the SF world tend to look down on TV and movie fandom as a lower form of life. This is wrong. Not only do these media satisfy in their own way but, if the writers want to be selfish, the films and TV are bringing thousands—perhaps millions—of new readers into the field. If I have a criticism of your magazine, it is that some might think of your content as uncritical. If it is SF in film or TV, it must be good. The other side of this coin might be that there is so much good stuff around that you can pick and choose and only run the best.

I am happy to see in Howard Zimmerman's editorial in *STARLOG* #19 that your magazine has the guts to be critical even of the biggies. *Battlestar Galactica* is a real *schtick drek* and must be labeled as such. It has so been labeled by you. The time has come to call a halt to imitations of derivative films of copies of *Star Trek*.

Harry Harrison
Dublin, Ireland

Thank you for your comments—we're always curious as to how the pros view what's happening in SF TV and cinema. However, we still feel that *Galactica* has the potential to become a trendsetter in its own right. Only time—and the right scripts—will tell.

HOOKED ON WHO

...I have recently become a *Doctor Who* fan, thanks to the series now televised in the U.S. Needless to say I was overjoyed to see a small article in your December issue (*STARLOG* #18). Mentioned in that piece was an international fan club. I'd like very much to join it, if I only knew where to write.

Ms. J. R. Hiramia
East Providence, LI

Judging by our recent mail, *Doctor Who* is quickly becoming a favorite among *STARLOG* readers, so expect continuing coverage of the syndicated British series in these pages and in our brand new sister mag, *FANTASTICA*. For full information on the fan club, write:

The Dr. Who Appreciation Society
c/o John McElroy
221 Onion Court
The Barbican
London EC2
England

VOX POPULI DEPT.

...In the article on Rod Serling, the series *Night Gallery* was briefly discussed—is there any chance there will be a follow-up to that article?

Robert J. Lawrence
13308 McRae Avenue
Norwalk, CA 90650

...I'd like to know if you are planning an article on the new *Twilight Zone*-ish TV production, *The Next Step Beyond*.

Marty O'Donnell
R.D. 1 Schamp Circle
Lebanon, NJ 08833

...I, and I am sure some of my friends, would love to see a complete episode guide of the new science fiction serial, *Jason of Star Command*.

Rex Emmons
7957 Kennard Road
Lodi, OH 44254

Although none of the above are planned at the current time, if we receive sufficient positive response to your suggestions, they will be covered in future issues of *STARLOG* or *FANTASTICA*. ★

THE SUPERMAG

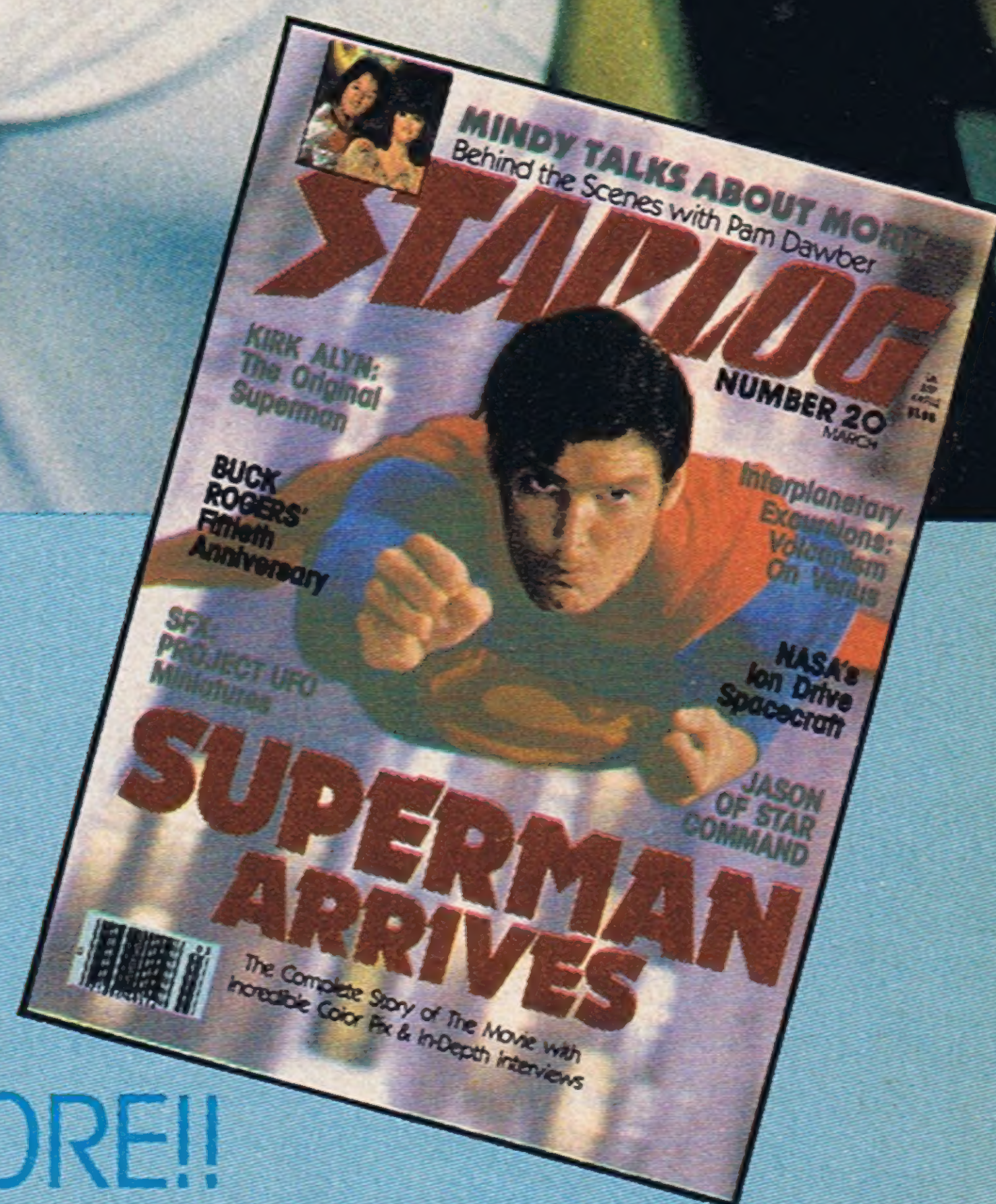
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NASA'S PLANS FOR '79

PHOTO: © 1979 CTEIN

NASA's activities in 1979 will include the first launch and orbital flight of the crew-carrying space shuttle; Jupiter and Saturn encounters by two Voyager spacecraft; and a flyby of the rings of Saturn by the Pioneer 11 spacecraft.

Three launch sites will be used by NASA: Cape Canaveral, Fla.; Vandenberg Air Force Base, Calif.; and Wallops Island, Va.

Eleven of the 16 launches on the space agency's schedule are *reimbursables* — satellites launched by NASA for other agencies or corporations.

As was the case in 1978, most of the 1979 launches will emphasize the use of space for the direct benefit of people on Earth — communications, environmental and meteorological information. During 1978, the agency logged 20 launches — 11 of them reimbursables for paying customers, including Department of Defense, the National Oceanic and Atmospheric Administration (NOAA), the United Kingdom, Western Union Corp., Comsat Corp. and RCA.

The first orbital flight of the space shuttle is now scheduled for Sept. 28, 1979, (though further engine complications may yet again delay the maiden voyage). Astronauts John Young and Robert Crippen have been named as crew members on the first flight, which will be launched from Kennedy Space Center, Fla., and land about 53 hours later at the NASA Dryden Flight Research Center, Edwards, Calif.

On March 5, 1979, the Voyager 1 spacecraft, launched from Earth on Sept. 5, 1977, was scheduled to make its closest approach to the planet Jupiter and travel on to make a close approach to the planet Saturn on Nov. 12, 1980. Its sister spacecraft, Voyager 2, which was launched Aug. 20, 1977, makes its closest approach to Jupiter on July 9, 1979, and to Saturn on Aug. 27, 1981.

The Pioneer 11 spacecraft, launched April 6, 1973, on its primary mission to fly by Jupiter, is scheduled to make its closest approach to the rings of Saturn on Sept. 1.

The 1979 schedule began with two

launches on Jan. 25. Spacecraft Charging at High Altitudes (SCATHA) was launched aboard a Delta from Cape Canaveral for the Department of Defense. That same day, a NASA applications satellite, Stratospheric Aerosol and Gas Experiment (SAGE-A) was sent aloft on a Scout rocket from Wallops Island, Va.

Two more launches are earmarked for April: NOAA-A, a weather satellite to be launched for the National Oceanic and Atmospheric Administration, on an Atlas-F, and Navy-20 for the Department of Defense. Both launches will be at Vandenberg.

FLTSATCOM-B, a Navy/Air Force communications satellite, is on the calendar for May, aboard an Atlas Centaur from Cape Canaveral. UK-6, a scientific satellite, will be launched for the United Kingdom on a Scout launch vehicle from Wallops in June.

Westar-C, a communications satellite, will be launched from Cape Canaveral on a Delta in July and another communications satellite, Intelsat V-A, will be launched in August from Cape Canaveral on an Atlas Centaur for Comsat Corp.

One of NASA's scientific satellites, High Energy Astronomy Observatory-C (HEAO-C), will be launched in September on an Atlas Centaur from Cape Canaveral. Another NASA satellite, this one in the applications area, Magsat-A, a magnetic field satellite, is also scheduled for a September launch from Vandenberg on a Scout.

The Solar Maximum Mission (SMM-A), a NASA scientific mission, is scheduled for October on a Delta from Cape Canaveral and Navy 21, on a Scout, from Vandenberg.

In November, another communications satellite, Intelsat V-B, will be launched for Comsat Corp., on an Atlas Centaur from Cape Canaveral.

The year's schedule closes out with two launches in December: a weather satellite, NOAA-B, for NOAA on an Atlas-F from Vandenberg; and RCA-C, a domestic communications satellite for RCA on Delta from Cape Canaveral. ☆

ELLISON BOUND, ILLUSTRATED IN 3-D

Illustration and full-color art have long been an integral part of modern science-fiction literature. Lately, however, words and pictures have merged even closer together within the genre, creating a new and exciting hybrid: graphically illustrated science fiction. Baronet Publishing, in cooperation with Byron Preiss Visual Publications, has recently released one of the most impressive volumes yet to emerge from this burgeoning field—*The Illustrated Harlan Ellison*.

The Illustrated Ellison features seven lavishly illustrated stories interpreted by eight different artists: Jim Steranko, Ralph Reese, Wayne McLaughlin, Overton Loyd, Tom Sutton,



This promotional art for *The Illustrated Ellison* is a montage of characters from three of the stories; note the laughing "Harlequin" in rear.

ture buffs almost as much as they delight Ellison himself. "In the past," he says, referring to the book's visual clout, "I've been quite disappointed in the graphic adaptations of my work. *This work is representative. It's about as accurate a visual translation of my work as I've ever seen.*"

☆

Alfredo Alcala, William Stout and Neal Adams. "Repent, Harlequin!" Said the Ticktockman" leads off the volume.

"Harlequin!" is the only story in the book depicted in 3-D, although every book comes with 3-D glasses bound into the inside cover. More than half of *The Illustrated Ellison* is presented in full-color and high quality, glossy paper has been used throughout. The signed and numbered hardbound edition sells for \$14.95, with paperback editions listing for \$8.95.

Both versions should please ardent SF litera-

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SF SUMMER SEMINAR

Science-fiction fans and professionals customarily adapt their vacation plans to accommodate their interest in the fantastic. This year the most appealing package to be found for the affluent fan is Eastern Michigan University's "Science Fiction Seminar Abroad." Though billed as an "introduction to science fiction and fantasy," guest speakers like Brian Aldiss, Michael Moorcock, Robert Sheckley and Ian Watson should make it a lively conference. The three weeks of lectures, discussion groups and film viewing will take place at University College in London and at the University of Sussex this August, and will close with attendance at SEACON '79, the 37th World Science Fiction Convention, to be held in Brighton.

The \$447 fee includes room and breakfast for 21 days, tuition and fees, all materials except books, SEACON '79 membership, all ground transportation and social hours at both universities. Charter flights to England (*that will cost you extra*) are being arranged.

For full details write Dr. Marshall B. Tymn, English Department, Eastern Michigan University, Ypsilanti, MI 48197. ☆

NEWEST RELEASE



SPACE ART CLUB Print #2, "Exploring Titan"
Painted by Ron Miller

"Exploring Titan": Saturn's Earth-like moon is beset by a curious crew of Earthlings in this classic exploration scene. In the foreground, three astronauts make scientific measurements, while another returns to the parked Titan rover. At lower left, the Titan landing craft and another rover. The ringed planet Saturn looms in the sky, where wispy clouds are formed by Titan's methane atmosphere.

Ron Miller: In addition to serving as Space Art Advisor to STARLOG and FUTURE LIFE, Ron Miller is the author of *Space Art*, an exhaustive compendium of astronomical art published by STARLOG. Formerly an illustrator/art director for the Smithsonian Air and Space Museum, Miller's works can be seen at that institution. He was one of the artists invited by NASA to document the Apollo-Soyuz launch in 1975.

Membership in FUTURE LIFE's Space Art Club is officially closed (for this year, anyway), but space art lovers may still purchase individual prints as they are issued. A limited number of the high quality, fine art prints will be available for a short time. Cost for the 18"x24" suitable-for-framing prints is \$10 each. Prints will be mailed in a reinforced cardboard tube. Postage and handling cost is \$2. So if this exciting scene of future exploration appeals to you—order now! When our supply of limited-edition prints is gone, money will be returned. (A very limited supply of Space Art Club Print #1, "Space Station 2000" by Bob McCall, is currently available.)

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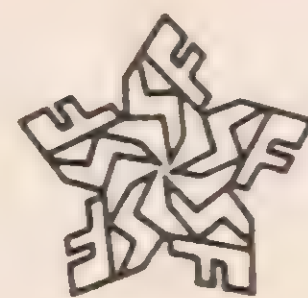
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"FUTUREWORLD" JOINS THE CULTURAL REVOLUTION

Picture yourself strolling along Peking's Tien An Men Square, and there, amid all the political wall posters, is a movie banner sporting Peter Fonda's face. Has the easy rider been purged by the Politburo?

On closer inspection, you'll notice that the poster is actually a promotion for



The people's robot: China rides the SF wave.

Futureworld, and, at the same time, heralds a new Chinese cultural revolution of sorts. The SF film will be the first American production to be shown to general audiences throughout China. Though the Chinese have purchased other American films in the past, they were only screened before elite viewers.

Jules Stein, vice president of American International Pictures Inc., distributors of *Futureworld*, says he has received a signed contract permitting the film to be shown in China's 4,000 theaters. He says the Chinese have paid an undisclosed amount granting them screening rights for three to five years.

Who knows, with the era of Chinese-American relations on the rise, SF producers may soon be catering to 800 million-plus new fans. Only two months ago the *People's Daily*, China's authoritative newspaper, printed a scathing review of *Star Wars*, stating that it "reflects the discontent of the American public and the hope of finding consolation in the world of illusion." Perhaps the Chinese have now found a need as well as a use for some good old capitalist consolation. ☆

"DROP DEAD" KIDS ON THE COMEBACK TRAIL

Fresh from his success with the remake of *Invasion of the Body Snatchers*, producer Robert Solo has announced plans for the remake of yet another science-fiction film classic, *The Village of the Damned*. The new version, set to begin production late in 1979, has been scripted by Joyce and

John Carrington, based on British novelist John Wyndham's brilliant novel, *The Midwich Cuckoos*.

Originally filmed in 1960 for MGM by producer Ronald Kinnoch and director Wolf Rilla, the movie concerns the

effects a strange space mist has on a small English village. After the mist's appearance, a dozen women find themselves pregnant, eventually giving birth to a group of fair-haired children who possess superior intellect, a total lack of emotion and unlimited telepathic powers (including the ability to kill people via the use of their glowing, brain-enslaving orbs). Originally shot in black and white, this tale of space half-breeds starred George Sanders, Barbara Shelley, Martin Stephens and Michael Gwynne. The remake, not as yet cast, will also be lensed at MGM. ☆

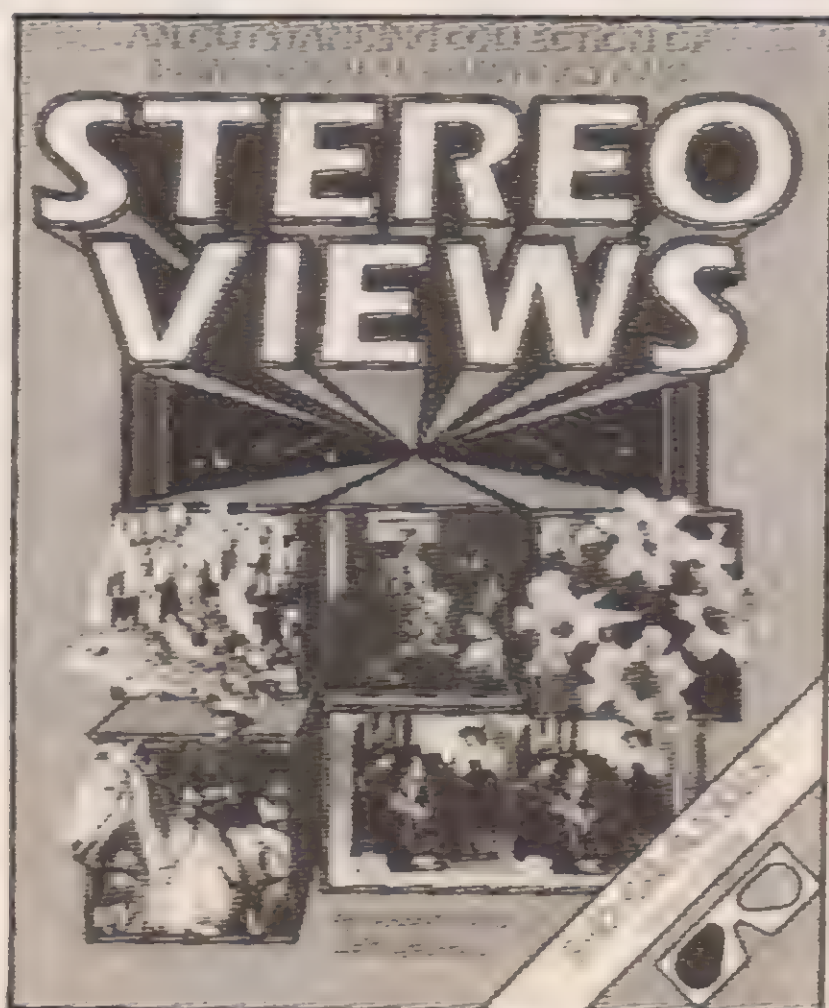
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Stereo Views from Troubador press offers 34 exciting examples of 3-dimensional photography from private collections and public resources, representing nearly 125 years of this unique art form.

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The book also contains an authoritative explanation and history of stereoscopy.

New subscribers to STARLOG may also be interested in obtaining STARLOG issue #5 which presents extensive articles on the technique and history of 3-D films and photography complete with scenes from *Star Trek* in 3-D. ☆



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BERNARD HERRMANN was one of the greatest composers ever to work in motion pictures. His scores to Hitchcock movies like "Psycho," "North By Northwest," "Vertigo," and "The Man Who Knew Too Much," were responsible for creating new heights of suspense, thrills, adventure, and terror. His music for "The Day the Earth Stood Still," "Seventh Voyage of Sinbad," "Mysterious Island," and "Journey to the Center of the Earth," helped make these films classics and endeared him forever to fantasy and science-fiction fans.

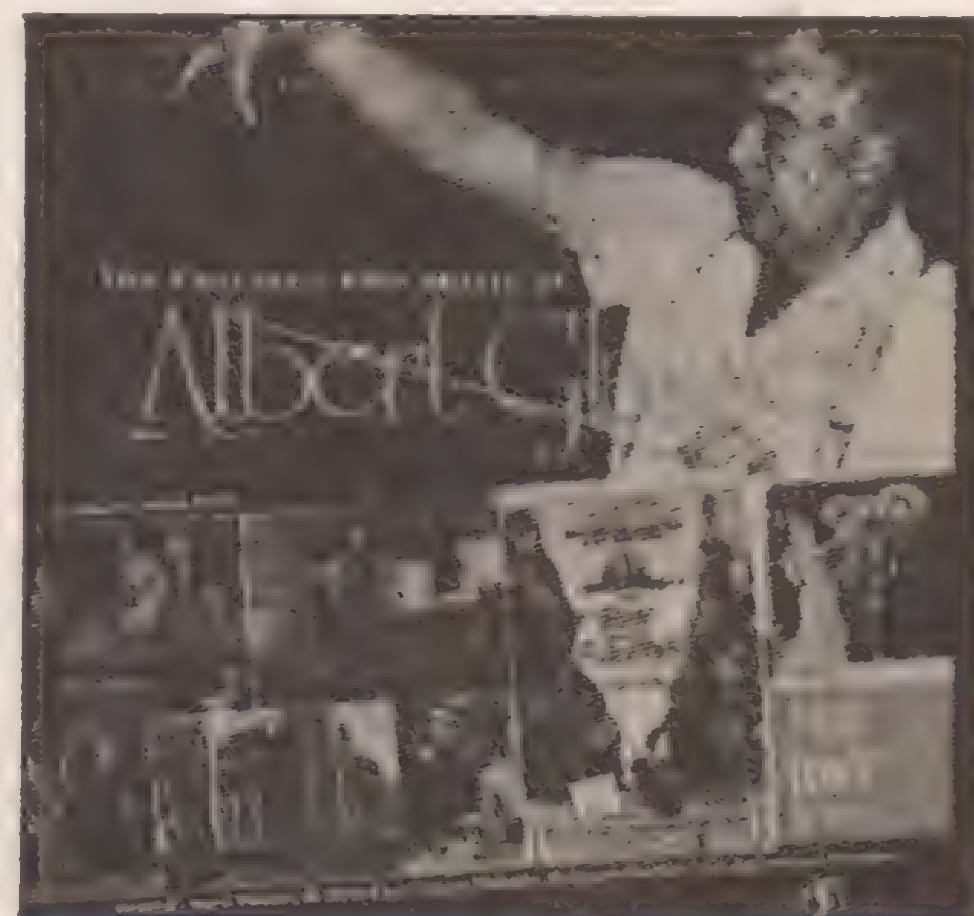
About a year before Herrmann's death, he composed and conducted a moody, mysterious score for "It's Alive," an SF-horror tale of a monster, mutant baby. The success of the film led to a sequel, and Herrmann's music was lovingly and respectfully reorchestrated and conducted by his dear friend Laurie Johnson. It's not party music; it's a score for those who want to dim the lights, get into a dark mood, and listen carefully to some wonderful musical chords and effects, including bizarre instruments such as twin synthesizers. The score to "It's Alive 2" (complete on this record) will recall the entire range of Bernard Herrmann's golden years in film music. Can be played in STEREO or QUAD (SQMatrix)

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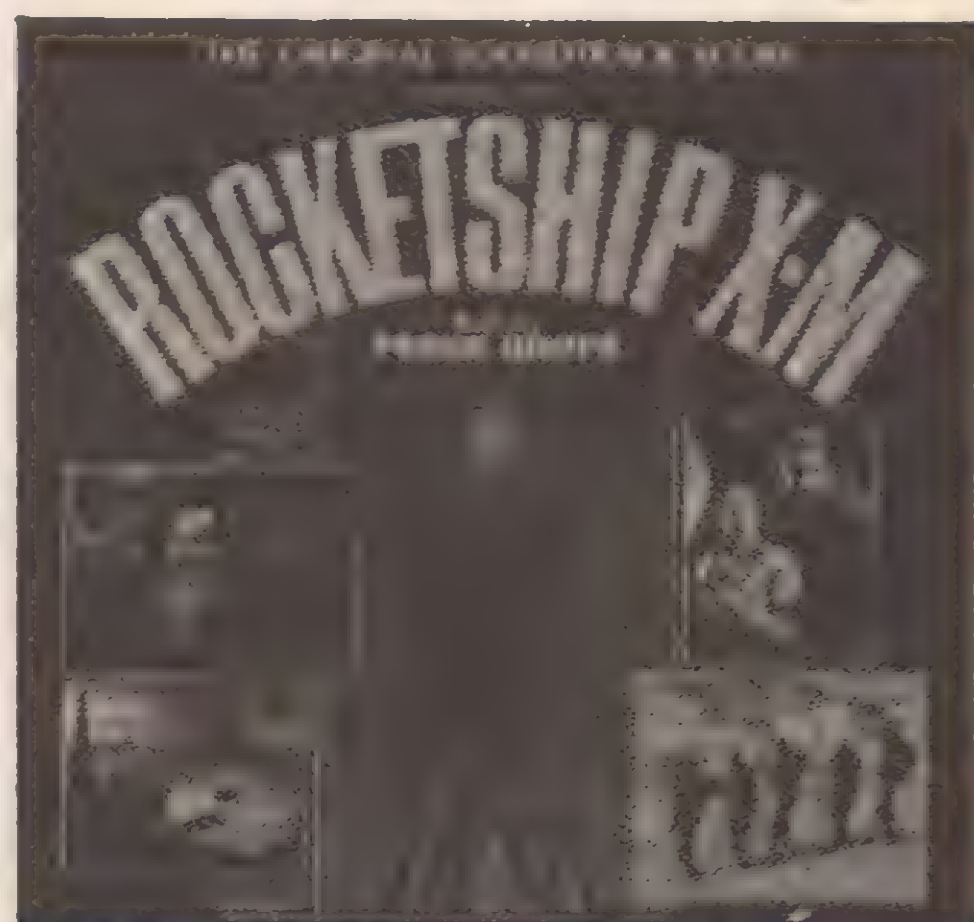
For the first time, a soundtrack record of the classic 1950 movie of Man's first step into space.

The dramatic, full-orchestra score (complete on this album) is a stunning example of early Romantic film music—the type that inspired scores like "Star Wars."

Composer Ferde Grofe is best known for his "Grand Canyon Suite" and other classics. The theremin, a wailing electronic instrument used in Hitchcock's "Spellbound," is heard in the Mars sequences.

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SUPERMAN BUSTED FOR BIGAMY

Below: Reeve as Clark Kent. Far right: Reeve as Superman—his own competition for Lois.



Right: Reeve (as Harper) placates first wife Arlene to keep her from talking. Top: Bigamist Ben weds innocent Betsy in church ceremony.



Christopher Reeve has become an instant international star on the basis of his first major movie role, that of Clark Kent/Superman. Film reviewers—regardless of their opinion of the film—have been almost unanimous in their praise of Reeve's dual portrayal. He is utterly convincing as he switches effortlessly back and forth between personae.

However, Reeve did have some previous experience in playing a role that called for a secret identity. In his longest-running stint on network television, Reeve played the young smoothie Ben Harper on CBS' daytime drama, *Love of Life*. As Harper, Reeve found it necessary to lead a double

life, since he was married to two women in the same town at the same time. His first wife was sex kitten Arlene Lovett (played by Birgitta Talksdorf). Although they had separated, she followed him to his new home—after he had married sweet society girl Betsy Crawford (Elizabeth Kemp). Instead of taking him to court, she chose to blackmail him.

It was all downhill for Ben Harper from there—a falling out with both wives led to a prison term for bigamy. It was at that point in the plot that Reeve bowed out of the soap to pursue his career. And not a moment too soon: The new Harper's first scene was that of the victim of a prison rape. ☆

OF VAMPIRES AND ROBOTS

Filmmaker Bill Malone, who is probably best known to STARLOG's readers as the owner of Robby the Robot from *Forbidden Planet*, has embarked on a new venture. *Vampyre*, a Gothic thriller that he is writing and directing, is "primarily a love story that tries to recapture the feel of the old Gothic Hammer films." Already cast as the vam-

pire, who instead of lurking as a bat or werewolf, is a real human being caught in a twilight world, is Daniel Pilon of *Starship Invasion*. Diana Davidson plays the role of his servant, Trish. *Vampyre* is scheduled for spring production.

Malone has also penned a synopsis for a forthcoming episode of *Battlestar Galactica* filled with "nasty robots and sinister ladies" for the spring season. ☆

GIRDLERS "OVERLORDS" LIVES

Before his untimely death last spring, director William (The Manitou, Day of the Animals) Girdler chatted with STARLOG about an upcoming science-fiction production he was planning that was "totally unreal." Fortunately for SF movie fans, Girdler's ideas for that film live on in the forthcoming Avco Embassy release, *The Overlords*. Helmed by longtime Girdler associates, producers Melvin Gordy and Nikita Knatz, *The Overlords* is currently being promised for 1979.

Based on a script by Harry Kleiner (who, in turn, based his screenplay on Girdler's idea), the film deals with the prospect of an alien visitation to Earth thousands of years ago. It begins in modern-day Egypt when two opposing groups of humanoid aliens land to search for a buried alien artifact. The visitors are human in every respect but one. Where eyes would normally be on an Earthling, there are two pulsating blood-red orbs.

The warlike groups is led by Cyngus, the pacifist entourage by Marcus. Cyngus tricks scuba diver Eric Rolsten into recovering an alien mummy from an underwater tomb. During that excavation, however, Eric's entire party is wiped out by a strange laser weapon. Although both alien groups are allergic to water, Marcus dives in and saves a drowning Eric. The Earthman and the kindly alien then pool their strength against the evil Cyngus who has absconded with the mummy... the still-living form of Zarya, the last of the royal line from the planet Pisceum. Pisceum's peace-loving population was taken over by Cyngus, the leader of the barbarian planet Taures. Marcus must now rescue the Princess Zarya and take her back to her planet where a rebellion is in the works. She is the only one who can lead her people to victory.



Currently in pre-production, the film promises to be a swashbuckling space opera. Marvin J. Chomsky, who directed 1978's TV production of *Holocaust* for NBC and half of ABC's classic *Roots*, will head the direction. ☆



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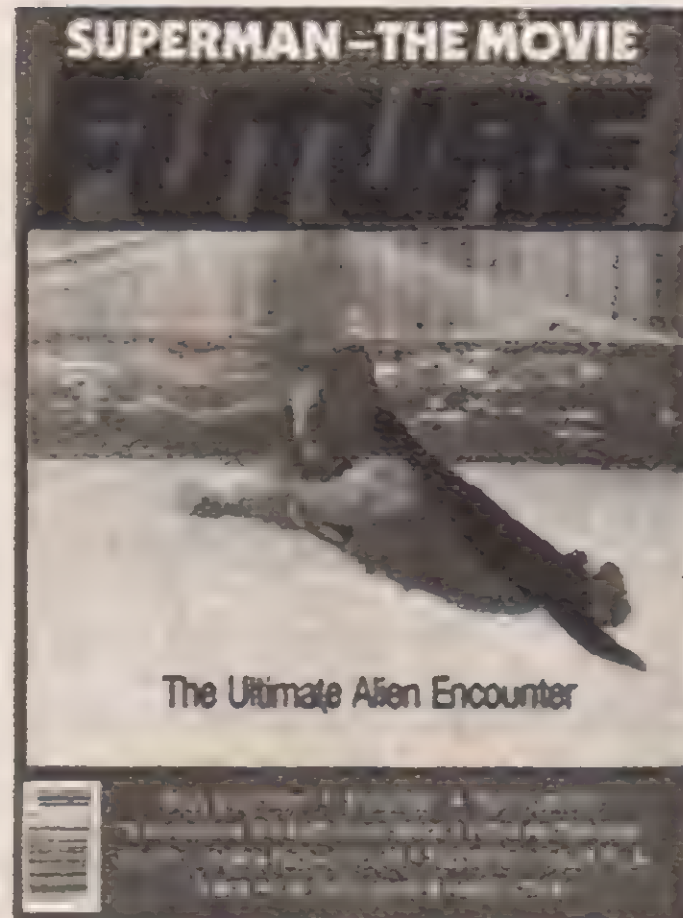
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LOVECRAFT FILM FINALLY OFF

Production work has begun (again) on *The Cry of Cthulu*, the first in a series of proposed films based on the concepts of H.P. Lovecraft's Cthulu Mythos to be made by independent producers David Hurd and William Baetz for their Cinema Vista Productions Company. Originally scheduled for a summer '77 release, the *Cthulu* project has gone through a series of

frustrating setbacks but has managed to grow in size and scope in the wake of each postponement. Now, with their budgetary problems resolved, Baetz and Hurd are determined to pull out all stops for this tale of demonic invasion.

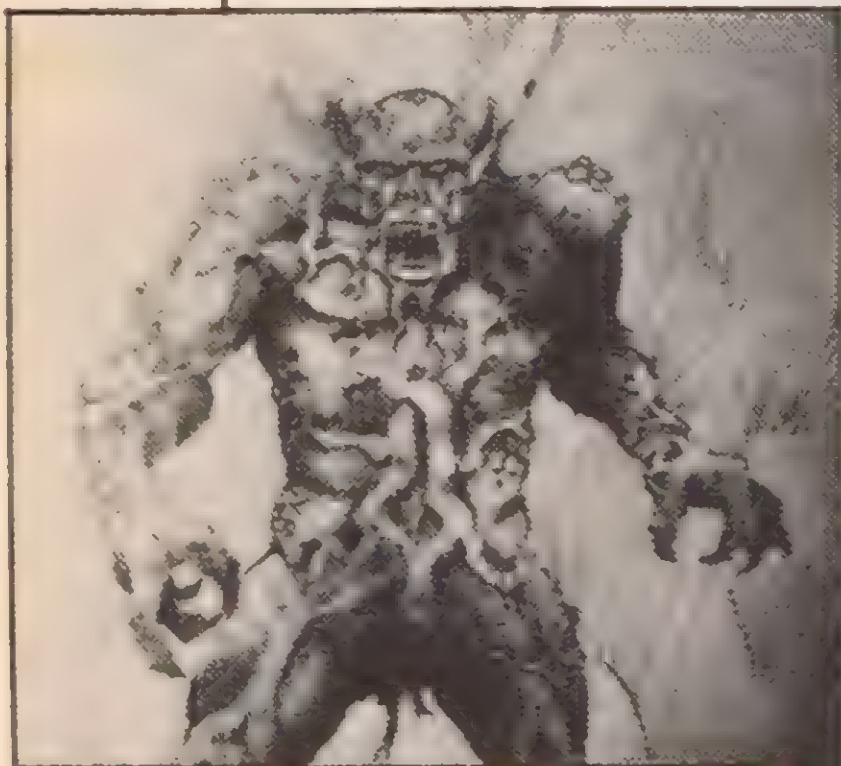
To keep the story true as possible to the Lovecraft mythology, Hurd (who has also written the script), worked closely with Arkham House Publishers, who own the rights to the Lovecraft materials.

Set to direct *Cry* is Wolfgang Glattes, a respected production authority in Germany, where location filming will be done in Stuttgart and the Black Forest. Glattes has worked as assistant director on *Cabaret*, *Downhill Racer* and *Twilight's Last Gleaming*.

Hurd's screenplay calls for extensive special effects, including more than 25 different stop-motion animation characters. The job of supervisor of special visual effects has gone to Ernie Farino, whose work on low-budget features and television commercials extremely impressed the producers. Farino and Cinema Vista are putting together a fully equipped studio for the effects work and a virtual army of animators and effects technicians. This "Nightmare Factory," as the filmmakers have dubbed it, will contain facilities for animation and rotoscoping, stop-motion photography, sculpting, miniature construction, glass and matte painting and more. Close to \$2 million will be spent on the effects.

Also on the production team is Craig Reardon, who will supervise the extensive makeup effects. Reardon has worked as associate to Rick Baker on a number of projects.

A.I.P. executive Ceil Armanda is executive producer of the project, and although the film will be produced independently, Paramount Studios has first option on distribution. Shooting schedule calls for 15 weeks of principal photography and 17 months of special effects work. The current budget for *Cry* is \$6 million. ★



One of the demons of Hurd's *Cthulu*.

PHOTO: © 1979 CINEMA VISTA

THINGS TO COME IN FUTURE LIFE #10

Space science and spacey science fiction are the stars of *FUTURE LIFE* #10, on sale April 3. Princeton's Gerard K. O'Neill, author of *The High Frontier*, offers step-by-step instructions on how to build a space colony. On the movie front, *FUTURE LIFE* reports on the upcoming H. G. Wells film renaissance, previewing the multi-million dollar space opera, *The Shape of Things to Come* as well as visiting the set of *Time After Time*; a tale of time travel featuring a cross-century battle between H. G. Wells and Jack the Ripper. In an exclusive interview, Dr. Timothy Leary, Genetic Intelligence Agent, talks about Space Migration, Intelligence Increase and Life Extension for the 1980s. TV's award-winning *Nova* opens its doors for *FUTURE LIFE* readers, revealing the unique type of scientific detective work necessary for each show. Roger Zelazny imagines crimes of the future. Jesco von Puttkamer envisions life in *Star Trek—The Motion Picture*'s 23rd century. Artist Don Davis presents a spectacular space art centerfold. G. Harry Stine explains how to design a Getaway Special project for STARLOG/*FUTURE LIFE*'s space shuttle contest. Jane Fonda, star of the forthcoming nuclear thriller *The China Syndrome*, details the pitfalls of nuke power. Industrial designer/painter Syd Mead portrays a variety of futuristic elements, from fashions to cityscapes to automobiles. Also on hand: *Space Warfare*—a frightening look at the military's plans for squabbling among the stars, Databank news, the latest in Hardware and book reviews. ☆

THE FAMILY THAT ZAPS TOGETHER STAYS TOGETHER

Charles Band Productions just can't leave well enough alone. In 1978 they attacked Los Angeles in *Laserblast*, then destroyed Earth in *End of the World*. Not satisfied with that, nearly the same team that made the SFX so much fun in those two films has thrown an American family into the *Vortex*.

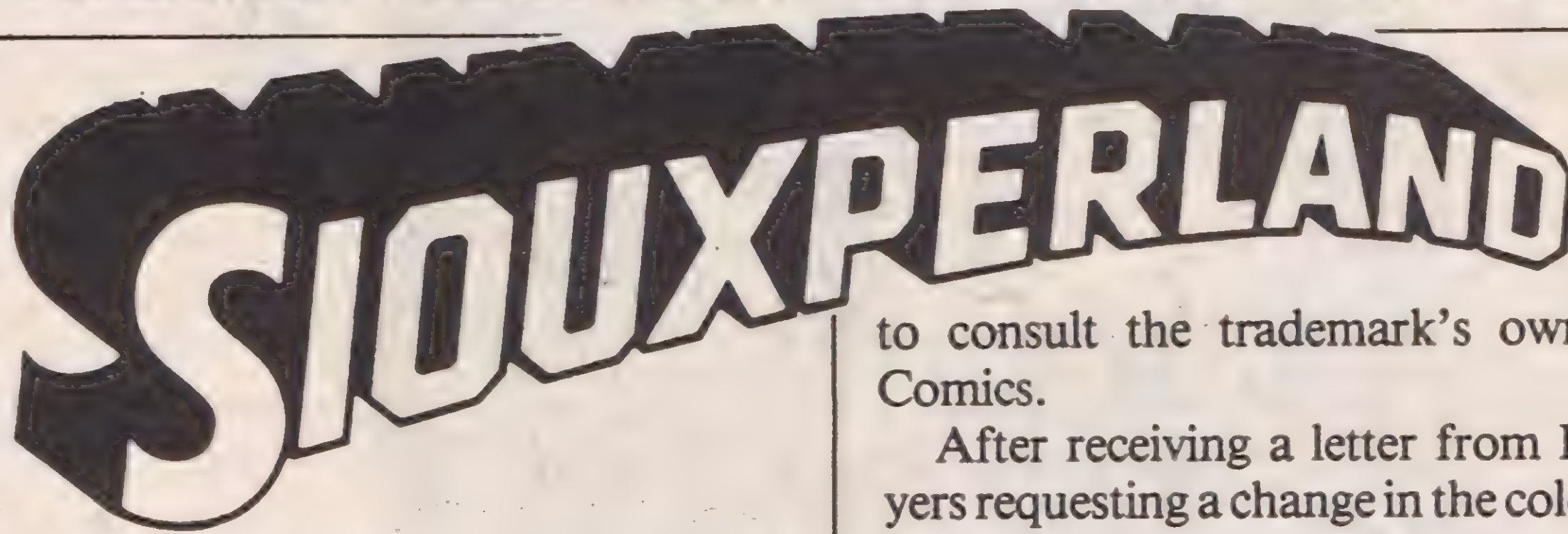
Steve Neil, Paul Gentry and Wayne Schmidt are the young Californians responsible for the writing, producing and special effects in this new, low-budget effort. Starring Chris Mitchum and Dorothy Malone, *Vortex* is the tale of a house on the edge of a "dimensional line." A cosmic wrinkle throws the dwelling and its occupants into fabulous worlds beyond their imagination.

This simple plotline is merely a hook on which to hang a myriad of far-out effects. After a three-and-a-half week shooting schedule in Apple Valley, Neil was happy to report that the projected six months of stop-motion animation, matte and optical work was going as well as anticipated.

"We wrote *Vortex* with SFX in mind," he says. "We have more opticals than *2001*, and Charles Band has been nothing but supportive throughout the whole project. He's a producer who really seems to like SF." ☆

It is Band's concern which assures the production team total freedom within their budget to make their futuristic vision, complete with a spaceship graveyard and several alien races. "Not many people would give 'untried' talent a chance," adds Neil. ☆

SUPERMAN VERSUS SIOUX CITY—POSSIBLE LAWSIOUXT



The Joint Committee for a Greater Siouxland, formed by the Chambers of Commerce of the three Sioux Cities (that's Iowa, Nebraska and South Dakota) in order to "combat negativism by area residents," devised a super promotional idea last year. The Committee designated the Sioux City area "Siouxperland" and distributed promotional material bearing a logo with a striking similarity to that used on the *Superman* comic books. The publicity device was effective because of its familiar-yet-different look. Unfortunately, they failed

to consult the trademark's owners, DC Comics.

After receiving a letter from DC's lawyers requesting a change in the color and lettering style of the logo (DC claims no objection to the sound-alike name), committee chairman Robert Thomas wrote to DC president Sol Harrison, claiming that the promotion was devised with some help from Warner Brothers pictures as a tie-in to their *Superman* film.

According to Louise Dembeck, attorney for DC, Warner had ultimately refused to participate in the campaign as a movie tie-in and had referred the committee to DC for approval of the logo—which the committee failed to do. ★



No. 1 —
Star Trek Rare Color Pics & Complete Episode Guide
Shatner & Nimoy Article



No. 2 —
Space 1999 Year 1 Guide
War of the Worlds
Logan's Run The Comics



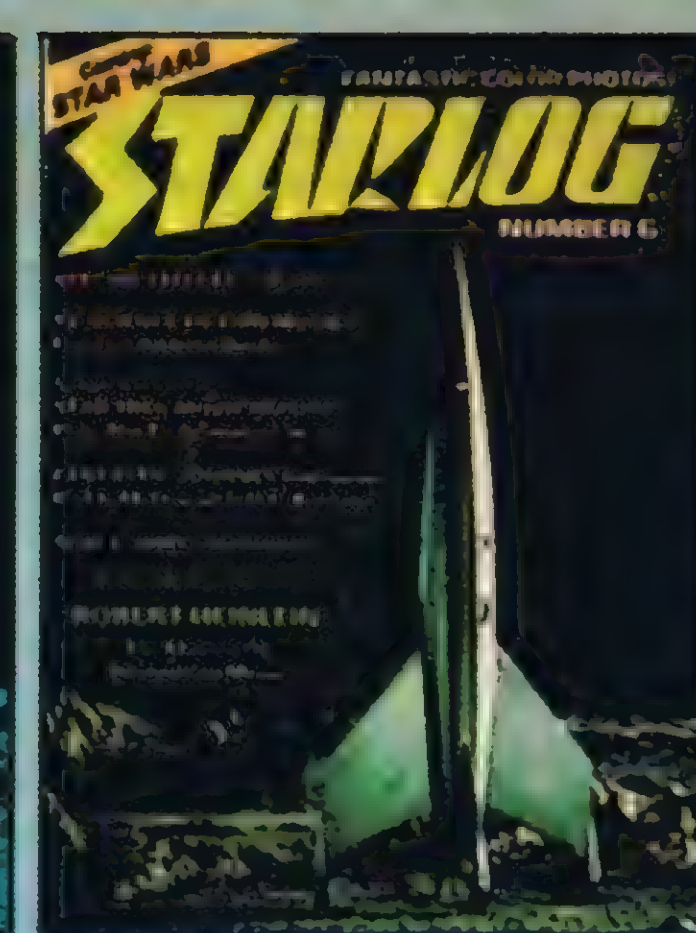
No. 3 —
"Star Trek" Convention
Spaceships "1999" Year 2
Guide SF TV Movies Guide



No. 4 —
"Outer Limits" TV Guide
Arena Nick Tate Talks
3-D Movies Filmography



No. 5 —
3-D Part 2 "UFO" Guide
"Star Trek" Censored SF TV
Address Guide Space Art



No. 6 —
"Fantastic Journey" Star
Trek Animated Special
Effects—Part 1



No. 7 —
"Star Wars" Robby the
Robot Eagle Blueprints
"Star Trek" Report



No. 8 —
Model Animation "The Fly"
Marlan Ellison Interview
Sat. Morning TV NASA Pix



No. 9 —
Interviews: Pat Duffy, Lynda Car-
ter, Shatner, Jared Martin, Fan-
tastic Journey Guide, Star Wars,
50s TV SF



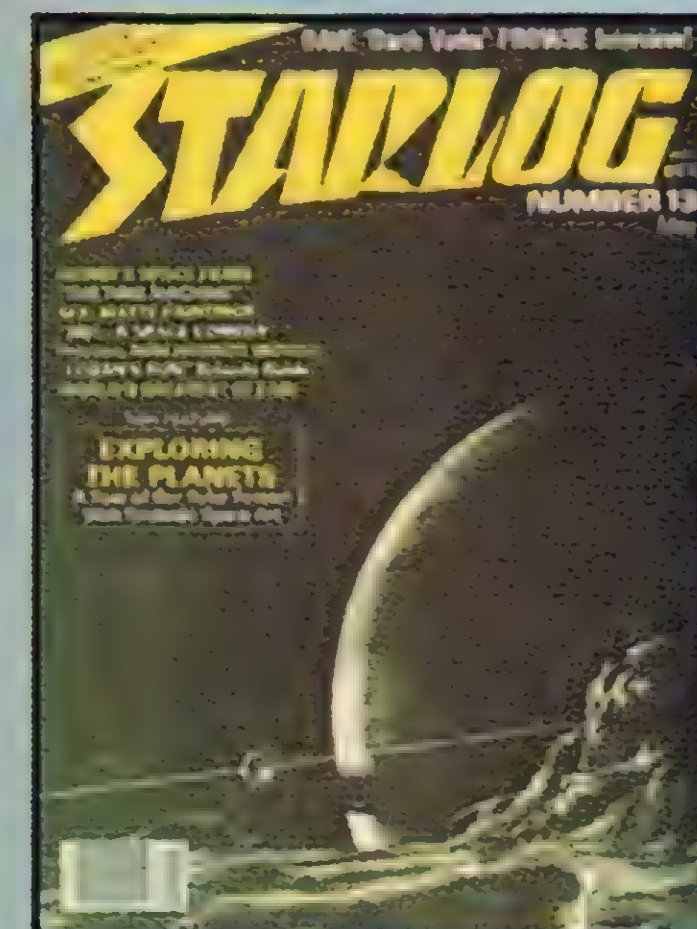
No. 10 —
Asimov, Close Encounters pre-
view SF-Rock, SF Merchandise
Guide, Interviews: Harryhausen,
Bakshi, George Pal



No. 11 —
The Prisoner, Computer Games,
The Superman movie, Incredible
Shrinking Man, SP FX: The
Makeup Men, SF Comics



No. 12 —
Close Encounters feature, Star
Trek II, Computer Animation,
Laser Blast, Art by Bonestell, The
Makeup Men, cont.



No. 13 —
Logan's Run Episode Guide, 2001
Disney's Space Films, The Time
Machine, David Prowse-
Darth Vader



No. 14 —
Virgil Finlay art, Jim Danforth
interview, "Project UFO,"
Capricorn One, Star Wars,
P.S. Ellenshaw



No. 15 —
This Island Earth, Episode Guide
"The Twilight Zone," Sound
Effects, David Gerrold
"Death Beast," chap. 1



No. 16 —
The Invaders Episode Guide
Solar Power Satellites
Bob McCall's Buck Rogers Art
Interview: Alan Dean Foster



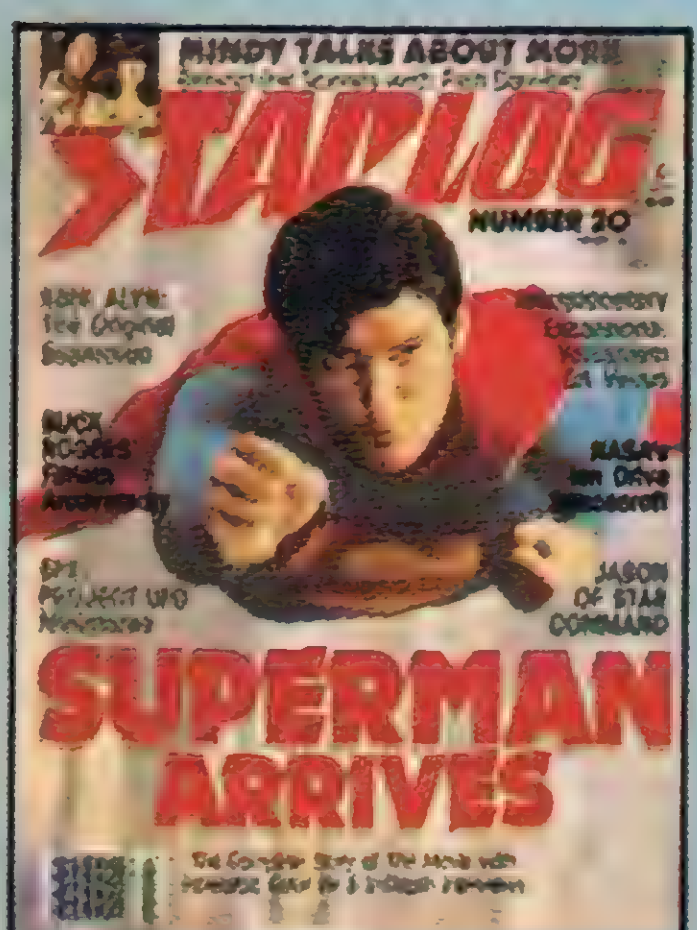
No. 17 —
Special Fall TV issue
"Galactica" Color Poster
Interviews: Spielberg, Roddenberry
SFX: Miniature Explosions



No. 18 —
"Galactica"—Behind the Scenes
Dr. Jekyll & Mr. Hyde
2nd Annual Merchandise Guide
SFX Hollywood Halloween!



No. 19 —
Interview: "Galactica's" Maren Jensen
The Body Snatchers Return
Bakshi on "The Lord of the Rings"
NASA's Spacesuit Propulsion Unit



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SF FANS CON PROS

as...



PHOTOS: DAVID SUTTON

Below: Robby the Robot gives a wonderfully accurate performance as the MC of the costume contest at a typical science-fiction convention—the mythical Space Questicon. Inset: The Cat and Lizard costumes (worn by extras) that won fan designers Blake Mitchell and James Ferguson a trip to the *Wonder Woman* set. Lynda Carter was only briefly present for this scene, but the fans did get to meet her.



WONDER WOMAN

ROBBY

meets



Is it possible for two dedicated science-fiction fans and inveterate convention goers to possess more expertise than the professionals? Would the pros in Hollywood pay attention to the fans or seek their advice? Read on!

By DAVID HOUSTON

When J. Blake Mitchell and her partner James Fergusun won the Galacticon "Fan's Choice" award for their cat and lizard costumes last fall in Los Angeles, they won a bonus no sane convention goer could hope for.

"As Jim and I were joyfully thanking everyone for the award," Blake says, "I looked up into the face of a kindly, gray-haired gentleman with a stopwatch hanging around his neck and a camera crew peering over his shoulder. At first I thought it was just the 11 o'clock news folks." But one of that group introduced himself as Ivan Dixon, director of CBS' *Wonder Woman*. "Somewhere in the conversation I vaguely recall him saying how much they like our costumes and would we mind if they borrowed them."

Blake was speechless, but Fergusun chimed in, "Sure, they're yours."

It seems that Bill Taylor, a grad student at UCLA, avid SF fan and frequent convention goer, had submitted and sold a script to *Wonder Woman*. It was a story in which powerful gems are stolen and smuggled out during the inanities of an SF con. The gems are stashed in a cane which is the grand prize at the costume competition. Ergo, the need for way-out getups.

Director Dixon and his crew had been at Galacticon shooting background footage

for use in the episode—in the halls, the dealers' room and so forth—but they had to stage their own costume competition under studio conditions. Blake and Fergusun were invited to the day of shooting, to watch their costumes in action.

"When we stepped onto the sound stage (Stage 24A at the Burbank Studios), we were in Wonderland," says Blake. Fergusun concurs, nodding and smiling. "The crew had decorated the set with enough flashing lights, complicated-looking panels and tricky wiz-bangs to delight any con goer."

Since *Wonder Woman* is a fully unionized operation, no real fans were in the assembled horde of extras; they were all members of the extras' union—about 40 of them. Along with the "cat" and "lizard" borrowed from Blake and Fergusun, there were familiar aliens dredged up from various property departments around the city. It's doubtful that any of the "professional" costumes represented the time and effort behind the cat and lizard—which took months of design and spare-time building. "About 80 hours, I'd guess," says Fergusun.

The master of ceremonies for the fictitious contest at the equally fictitious Space Questicon in *Wonder Woman*, was our old pal Robby the Robot—Bill Malone's replica of the classic *Forbidden Planet* character, with Bob Short inside.

"Poor Bob Short, stuffed in Robby's plastic innards, couldn't hear Ivan when he yelled, 'Cut!' Kelly, the first-assistant director, finally got through to him from about six inches away at seven decibels," Blake relates. She says Bob Short "did a perfect imitation of the inane dialog of those awful MC's who insist on auditioning their stand-up comedy material instead of describing your costume."

The day's shooting involved only five camera setups, and the only real action came with the bolting of the bad guy—stuntman Dave Cass in a barbarian outfit—who has to plow his way through the milling aliens. Lynda Carter appeared briefly once, to deliver a few lines of dialog. Blake relates: "James went into hyper-drive when she smiled and said hello to him!"

Blake and Fergusun were impressed by Ivan Dixon's evident desire to get things right. "Bill Blake, known in the Los Angeles area for his knowledge of *Logan's Run*," she explains, "was there lending his marvelous replica of a Sandman's gun. At one point an extra wearing a Rem costume marched on stage and began firing at two pretty runners! Bill stepped up to Ivan and informed him of the gross error. Ivan thanked him and ordered the Rem changed into a Sandman."

At the end of the day, Blake and Fergusun were as exhausted as the cast and crew. "All I could get out of Fergusun was, 'God, she's beautiful,'" Blake moans. Fergusun is fairly new to the con costume scene, but for Blake, the Galacticon prize was her 108th. "If I had a nickel," she says, "for every time a con producer said, 'Listen kids, do a good job because there might be a TV producer or director out there tonight...'"

But this time, there really was!



An Interview with Mark Hamill



PHOTO: DAVID HUTCHESON

By STEVE SWIRES

At the ripe old age of 26, Mark Hamill is regarded as a motion picture superstar on the basis of just one film...his first, *Star Wars*. In addition, because writer-director George Lucas was generous enough to give him a small percentage of the movie's profits, he is financially independent as well, and need never accept another acting assignment. For most performers, that combination would represent the culmination of a career, but in Hamill's case it's only the beginning. This is a totally disorienting position for a down-to-earth lad. As a result, Hamill finds himself very much a stranger in the strange land of Hollywood.

Surrounded by a movie business not exactly known for its sincerity, Hamill finds it difficult to tone down, to express himself in anything less than a truthful manner. In short, he's having a hard time learning to bite his tongue.

An indication of this trait showed recently when, stopping in New York to promote a film, Hamill was asked to comment on John Dykstra's pointed non-involvement with the upcoming *Star Wars* sequel, *The Empire Strikes Back*. Roaming around a posh Manhattan hotel room, the young actor doesn't think twice before replying.

Luke Skywalker Comes of Age

Mark Hamill has found out that being a superstar isn't all that easy. A 24-year-old unknown during the filming of Star Wars, he now begins the sequel with the press touting him as a living legend... at the tender age of 26.

"Dykstra is a traitor!"

Referring to Dykstra's involvement with *Battlestar Galactica*, he continues, "If you remember, the show was originally called *Star Worlds*—at least until the lawyers stepped in. They even had characters with names like Jack Starwalker. It was really pathetic." Calming down a bit, he adds "Even so, I hope it proves a big hit, because, after all, when *American Graffiti* came out, so did TV's *Happy Days*. When the James Bond movies came out, so did *The Man From U.N.C.L.E.* It's a process that's inevitable.

"Fair is fair. John is a tremendously gifted man, so why should I say that he should stay on our ballteam? He was the star pitcher and he goes for the best offer. John has become a star. As far as I'm concerned, he's a much bigger star than I am. Why shouldn't he be? He had much more

to do with the success of *Star Wars* than I did.

"But still, when I found out he wouldn't be working on the sequel I was very upset. I thought, 'Hey guys, we all made this movie together.' I became very depressed, because I figured he didn't like us anymore. I knew that John and George (Lucas) had problems. George had such a clear vision of what he was trying to

pull off, and John is a technical, photographic kind of guy.

"At first I wanted to tell him how much we wanted him, but I never got to speak with him. He was off doing one thing, and I was off doing another. The next time I met him was when he won his Oscar, and all I could say was, 'Congratulations. Boy did you deserve it!' I sincerely meant that, but if we could just sit down over a beer I'd say, 'John, please will you come back?'

"The problem with me is that I don't think I understand things right. I'm having a hard time relating to movies as just a cold-cut business. Because of the success of *Star Wars* we're now confronted with even technicians as stars. If I offer you x-amount of dollars a week and you say, 'Gee that's nice. You want me and you're willing to pay me that much,' and then somebody else comes in and says, 'I'll offer you that much plus

\$5,000,' it becomes bread-and-butter time, especially if you've got three kids and a wife to support. The reality is that there's no loyalty involved. I know your readers would much rather hear about the wonderfulness of John Dykstra's input, and I don't want to put him down or make him feel bad, because he's a terrific artist, but what's really neat is that ultimately we don't need

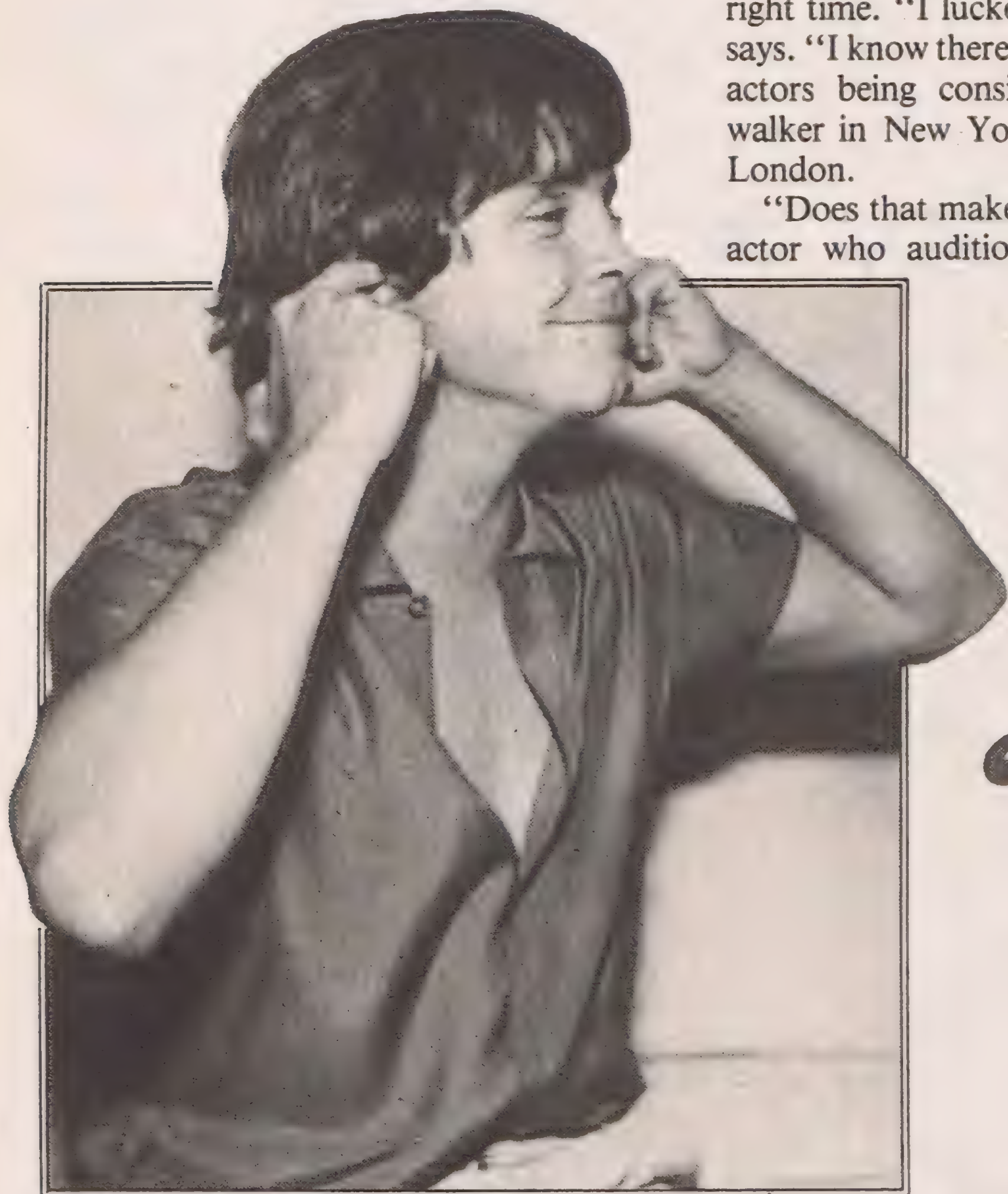
ture in which he plays a lonely young man obsessed with a prized automobile. His choice of a third feature, a World War II action epic called *The Big Red One*, in which he co-stars with Lee Marvin, enabled him to stretch his talents in yet another direction.

Hamill seems to have made a conscious effort not to allow his ego to become inflated by his success, because, in his opinion, he was simply in the right place at the right time. "I lucked into *Star Wars*," he says. "I know there were hundreds of other actors being considered for Luke Skywalker in New York, San Francisco and London.

"Does that make me think I'm the best actor who auditioned for the role? Of

have seen guys working on all sorts of different posters. One made it look like *The Little Rascals in Outer Space*, and another was a 2001 clone with an **important statement** to make. There was one that proclaimed it, 'The story of a Boy, a Girl and the Universe,' and another that said, 'Coming to your galaxy this summer—the man who brought you *American Graffiti* now brings you . . .'

"The one I liked best was, 'Never before in cinema history has so much time, money and technology been spent . . . just for fun.' That showed that the movie wasn't pretentious. It meant, 'Hey, just relax—it's not a big deal.' But for some reason they didn't think that would work either."



"The problem with me is that I don't think I understand things right. I'm having a hard time relating to movies as just a cold-cut business."

him. Just as George went out and found him, he can now go out and find other special-effects people."

Besides having to get used to the politics of show business and the petty jealousies which plague many films, Hamill is still finding it difficult to think of himself as a genuine Movie Star. "Since *Star Wars*, I've been offered some really amazing deals. I'm not used to playing with Monopoly money yet, so when I hear the offers it's like, 'Excuse me, I have to sit down now and splash cold water on my face. Can you hold the line?' Then I come back and say, 'Now, can you repeat that number?' The only trouble is that most of the scripts I've been sent are terrible. I remember one in particular was about a pioneer boy who was instrumental in saving a covered wagon. He had a pet mountain lion with whom he tracked down Indians, and to whom he would say things like, 'Golly Bucky, they followed us!' It was like *Luke Skywalker Meets the Indians*."

Consequently, Hamill has been very selective in what projects he will accept, even though he says, "You begin to think: 'Well, I'm not working, and I should work.' That's what everybody else says, so it becomes hard to turn down offers."

For his follow-up to *Star Wars* he chose a completely different kind of picture, *Corvette Summer*, a romantic comedy-adven-

course not—I'm just the best *version*. George didn't know who I was, and he couldn't have cared less. He never even asked me how old I was. I was 24 when I made *Star Wars*, and Luke was supposed to be 20. Maybe if he knew I was that old he wouldn't have chosen me."

As to how well he did in the part, "I think I really fit in," Hamill says. "During the shooting I was becoming upset that I might be overshadowed by all the special effects, and I know that Harrison Ford and Carrie Fisher were concerned about the same thing. Fortunately, Alec Guinness said to me, 'Look, you're the juvenile lead. In every kind of fantasy picture there has to be an anchor in reality, to contrast with all the bizarre elements. If you didn't fit in, the audience would say the special effects were terrific, but it was too bad the story and the characters didn't work out.'"

Hamill may well be the biggest *Star Wars* fan of all, so no one is more surprised than he is at how popular it became. "I've always thought that *Star Wars* was a picture that was discovered by the public," he says. "It wasn't a pre-sold property. As a matter of fact, right up until the time it opened nobody was sure how to sell it. There were something like 13 different proposed ad campaigns. If you'd visited the 20th Century-Fox Art Department back then, you'd

Because of his genuine enthusiasm for the project, Hamill was surprised and disappointed to discover that some people actually disliked *Star Wars*. "I was in Paris for a few days," he recalls, "and I met this one critic who was unbelievable. He showed me his review and asked me to comment on it. I memorized what he wrote, so this is word-for-word. 'Not only did I find *Star Wars* vapid and unimaginative, but I found it downright frightening in its mystical-religious, crypto-fascist, bargain-basement dogma.'

"Unfortunately, my first response was that he couldn't say that three times fast in a row. So he said, 'Well, Mr. Hamill, you might be very glib now that you're a millionaire from this picture, but I feel that the political climate here in Paris right now is tantamount—which is the first time I had ever heard that word; I love it and I use it now all the time—to the political situation in pre-Nazi Berlin, where everyone was having a great time right before disaster struck.' To him the 70s were like the 30s and he thought I didn't care because I was a spoiled, capitalist pig. He was being unfair, of course, and there was nothing I could do about it, but I still felt real bad."

Perhaps Hamill's most embarrassing anti-*Star Wars* incident occurred in Chicago, where he appeared on a live talk show

with his co-stars Harrison Ford and Carrie Fisher. "The host started out by acting *real nice*," he remembers. "Then we went on the air, and his whole attitude changed. He said, 'We're sitting here with Mark Hamill, Harrison Ford and Carrie Fisher, the stars of *Star Wars*—if you haven't heard of it, where have you been? Let me begin by saying that it's certainly *not* a great picture. In fact, there's nothing great about it. The script isn't great, and these actors are certainly not great.' We're listening to this, and the three of us are just dying.

"The problem was that we had been booked on a Sunday morning financial show. This guy was only interested in how the picture affected 20th Century-Fox's stock, and to him we were just three dumb-bell actors who got a lucky break. He finished up by saying, 'I don't want to put you on edge or anything, but let me sum up by saying that it's certainly not Ingmar Bergman.' I looked over at Harrison, and I could see the veins on his neck popping out. Then the host brought his daughter over, and he said, 'Lydia just loves you. Could you sign your autographs *With love to Lydia from a galaxy far, far away* and *Galactically yours*. I can laugh about it now, but at the time I really had to give a performance just to remain calm."

Of all the *Star Wars* critics, the one who seems to have provoked the most emotional response from Hamill is writer Harlan Ellison, who contends that the picture represents the triumph of technology over content, of special effects over a "people story," to the ultimate detriment of both science-fiction film and literature.

"I don't want to get on a panel with Elli-

son," Hamill says. "I understand he's a tremendously talented science-fiction writer, although I've never read any of his fiction. I saw him on a talk show in Canada, and I thought he was like a game-show host. He's like the Don Rickles of science

fiction. "He wrote one article in which he said something like, 'Not only is Luke Skywalker a nerd, but Darth Vader sucks runny eggs.' That's a wonderful effect, and he really should be a lounge act in Las Vegas. I don't think it's worthy of him, with the reputation he has as a wonderfully imaginative science-fiction writer, to lower himself in that way. Why should I think his opinion is important, when I know *my* opinion isn't important?"

"People tell me not to take him seriously. They say that deep down he really liked *Star Wars*, and it's just his personality that makes him think he's Lenny Bruce. Instead of him saying that the movie hurts his market for serious science fiction, he might think that he can now get a project of his own off the ground more easily because of it. When he does—and I'm sure he will—then I hope he'll calm down, although I'm also sure he'll never thank George Lucas. I really wish he'd go back to writing his stories, instead of just writing about other people's successes."

Hamill's fan fervor is authentic, because like millions of others he grew up loving science fiction and horror films and Marvel and DC Comics, as well as being a faithful reader of *Famous Monsters of Filmland* magazine (which also counts among its subscribers George Lucas and Steven Spielberg). Unlike most other fans, however, Hamill has recently had the opportunity to meet some of his idols, chief among them special-effects wizard Ray Harryhausen.

"My best friend Jonathan works at the Los Angeles Art Museum in the film department," he explains. "One day I called

want to speak to him?"

"I said, 'I don't know what to say to him. Do I say, 'Hi, I really like you?' Anything I said would have sounded stupid. Then I realized it was probably a chance in a lifetime, so I said, 'Put him on.' Then there was a little mumbling, and the next thing I heard was, 'Hello, this is Ray Harryhausen.' All I remember saying was, 'Thank you. For good or for bad, your films really captured my imagination and just intrigued me so much.'

"I can remember seeing his *Jason and the Argonauts* on a double bill with a *Tarzan* movie when I was a kid. *Jason* went on first, then I recovered through *Tarzan*, then I watched *Jason* again, then I ran around the theater lobby digging up jujubees from the rug with a screwdriver, and then I watched *Jason* again for the third time. I went to the theater in the early afternoon, and I came home late at night. It was the first time I got in really bad trouble with my parents, and I was on restriction for three weeks. I couldn't figure out how he did it, whether it was a guy in a suit or what. I was eleven when I saw it, which was the perfect age for that kind of picture. In fact, if Harlan Ellison was eleven, he'd probably love *Star Wars*."

Currently awaiting the start of production on the *Star Wars* sequel, which has a projected release date of the summer of 1980, Mark Hamill is in the unique position

"I don't want to get on a panel with Ellison. I saw him on a talk show in Canada and I thought he was like a game-show host. He's like the Don Rickles of science fiction."

son," Hamill says. "I understand he's a tremendously talented science-fiction writer, although I've never read any of his fiction. I saw him on a talk show in Canada, and I thought he was like a game-show host. He makes me laugh so much that every time people take *Star Wars* so seriously, I go back to Ellison's articles about it and say, 'Why can't these people understand?' He's

him up to ask him something, and he says, 'Guess who just walked in the door?'—because he knows I'm such a fan. I asked, 'Who?' He made me try to guess, and it became like 'What's My Line?' 'Does he have a hit series, or would he like one?' 'No, that's eight down and we move to Arlene Francis.' Finally, when I couldn't figure it out, he said, 'It's Ray Harryhausen. Do you

of being able to act out his adolescent fantasies on the silver screen, thereby providing millions of kindred spirits with a fantasy life of their own. Beyond that, he can look forward to being similarly thanked by future film fans for the contributions *he* has made to their childhood. And that's a "force" which is bound to be with them as long as their imaginations live.

PHOTOS: DAVID HUTCHISON



STAR TREK REPORT

It was a cold and rainy Sunday in Los Angeles, the kind of day that, according to the Chamber of Commerce, never happens in Southern California. But the weather failed to dampen the spirits of the members of the *Star Trek* cast and crew who had arrived at Paramount Studio's Cafe Continental for the special pre-football game brunch, co-hosted by William Shatner and Leonard Nimoy. Each arriving guest was greeted personally by Bill and Leonard, who handed out souvenir buttons (prepared by prop master Dick Rubin) which read "STAR TREK—THE MOTION PICTURE," while a ribbon attached below proclaimed "Shatner-Nimoy Day, December 17, 1978." Following the catered brunch, two busloads ferried the group to the Los Angeles Coliseum, where we cheered the Los Angeles Rams on to a 31-14 victory over the Green Bay Packers.

With principal photography nearly completed, the coldest December on record for these parts was warmed by the relaxed atmosphere of holiday festivities as the new year approached. Over 350 people enjoyed the Christmas party given by Gene Roddenberry and Robert Wise on Stage 6. Dick Rubin again took time out from his important responsibilities as property master by arranging for the catering, entertainment and special balloons which read "Merry Xmas from Bob and Gene."

All of the *Enterprise* interior scenes have been completed, and the sets are being salvaged so that they will be readily available for sequels. Our final story sequences are being shot on three separate stages—6, 8 and 15; during the production we also used four other stages—making a total of seven stages to date, more than any other picture ever done at Paramount.

Apollo IX astronaut Russell Schweickart spent a week on the *Star Trek* set at Gene Roddenberry's and Robert Wise's invitation, giving us very valuable technical assistance in some space-walk scenes. Rusty spends most of his time giving advice to California's Governor Jerry Brown, serving as his science advisor at the Sacramento capital.

We still have several sequences to shoot, as well as our post-production scenes which will include sequences without the leading cast. Also, during the next several months, we are looking forward to the optical-effect scenes now being prepared.

Other scenes still to be filmed include the Klingon sequences, and extensive work is being done to develop a Klingon language which



The leaders of *Star Trek*, both on camera and off. From left: Wise, Roddenberry, Nimoy, Shatner and Kelly.

Condition "Green" on "Star Trek" Movie

birth to eight-pound, six-ounce Thomas Patrick Doohan on December 20, 1978, at 4:30 in the morning. The Doohans also have a two-year-old son, Eric Montgomery.

Remember David Gautreaux, who was originally signed to play the part of the Vulcan, Lieutenant Xon? Well, that part was scrapped when we shelved the television series planned in 1977, but David has just been signed for another role in *ST—TMP*. He will be playing a human, however, so the special Vulcan ears that were personally tailored for him will have to remain on the shelf.

Teresa Victor, Leonard Nimoy's assistant, is recuperating from three broken bones in her heel. She's expected to have to remain in a cast for at least five months. She will have an unusual souvenir, though—a cast signed by a cast—the entire cast of *ST—TMP*.

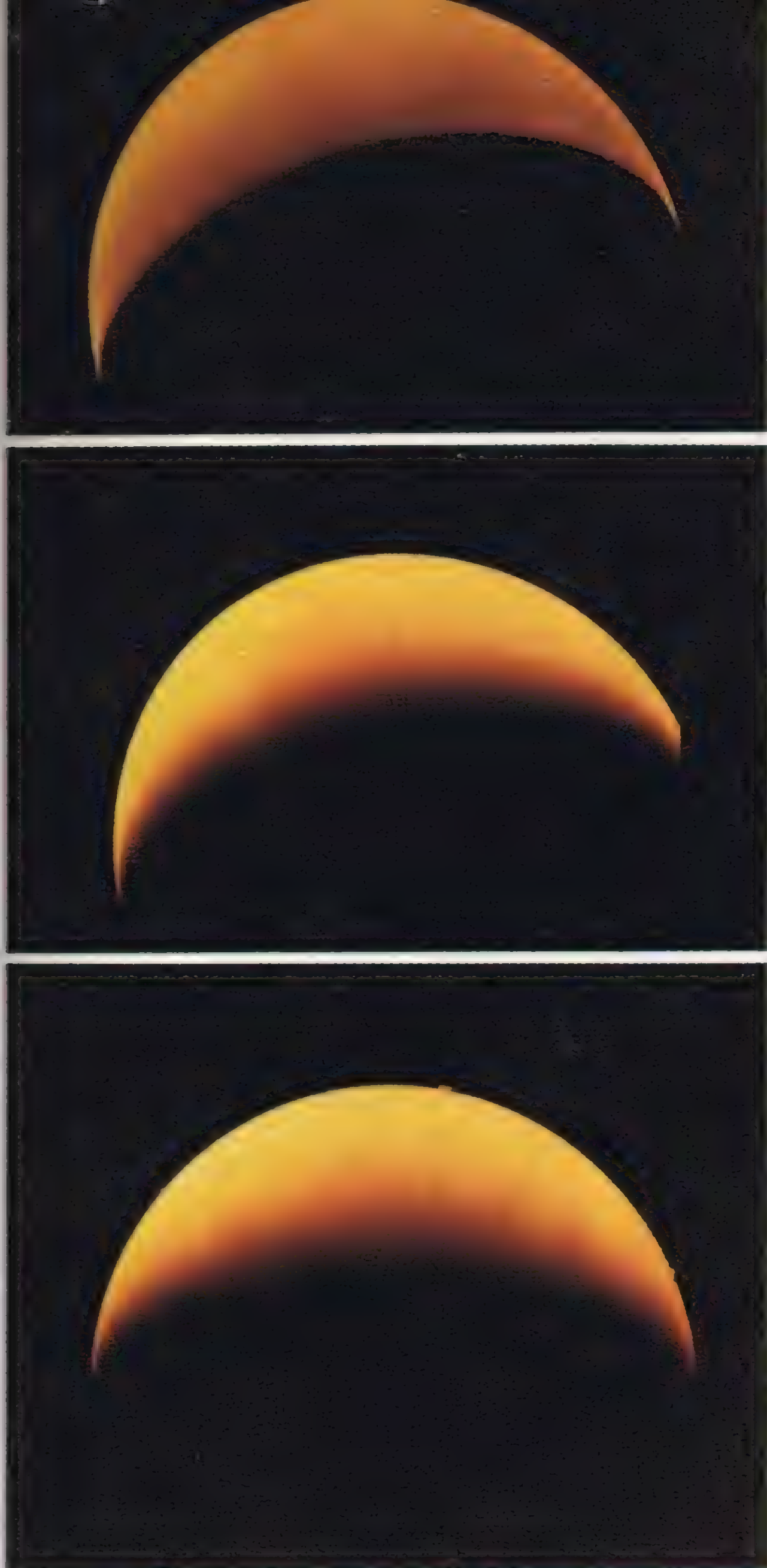
Finally, Paramount Pictures recently broke precedent by sending out bid letters to exhibitors a year before release of *Star Trek—The Motion Picture*. The theater owners received special promotional packets, which feature photos, press releases and a special poster. Watch for the premiere of *Star Trek—The Motion Picture*, coming December 7, 1979!

will sound authentically Klingon-ese. At last, aliens speaking their own language instead of perfect English.

Along with the release of the film, there will be many exciting new items of *Star Trek* merchandise, according to Richard Weston, Paramount's vice president, Merchandising and Licensing Division. Milton Bradley Company has already contracted to reproduce some of the movie's props created by Dick Rubin. Another recent licensee is Pocket Books, Inc., a division of Simon and Schuster. They will be publishing Gene Roddenberry's novelization of the movie story and the behind-the-scenes book which Gene and I are currently working on—tentatively titled *The Re-Making of Star Trek*. These will be released about the same time as the film. Pocket Books has also scheduled two other *Star Trek* books for mid-1979. One, as yet untitled, will be a collection of sayings from original dialogue in the 79 *Star Trek* television episodes, compiled by Fred and Stan Goldstein and myself. Another book by the Goldsteins will cover the history of space flight, from the 20th century through *Star Trek's* latest model of the *Enterprise*.

* * *

James Doohan, who plays Scotty, just became the father of a baby boy. His wife Wende gave



PICTURE: NASA

Sunrise on Venus: These three unenhanced images, photographed on Dec. 5, 7 and 10, respectively, are all different views of our cloudy neighbor planet.

By ROBIN SNELSON

Last December 9, Pioneer-Venus II probes plummeted through the smelly, sulfurous atmosphere of our cloud-shrouded neighbor planet. In the hour it took for those probes to reach the surface, sophisticated sensing instruments on the spacecraft obtained a wealth of new information—enough to keep teams of scientists busy for years deciphering the data.

(Meanwhile, a companion spacecraft had slipped into Venusian orbit five days earlier. Pioneer-Venus I began transmitting pictures back to excited Earth scientists. The first three Venus views taken by the cloud photopolarimeter are shown here, along with a false-color image in far ultraviolet light.)

Most of the news from Pioneer-Venus centered around the surprising discovery of extremely high levels of primordial argon gas in Venus' atmosphere. That discovery seems to contradict currently accepted theories of how the solar system was formed 4.5 billion years ago. One scientist was heard to joke that perhaps the high argon level proves one of Immanuel (*Worlds in Collision*) Velikovsky's controversial theories, namely that Venus was expelled from Jupiter's giant red spot and is a relative newcomer to the inner-planet neighborhood of the solar system. He was, however, only joking: If Velikovsky was right, Venus' orbit would almost certainly

be highly elliptical, more like that of most comets. It is not.

There was another surprise: The Pioneer entry probes were not expected to survive impact with the planet surface. But one of the four—the Day Probe—did survive and kept transmitting for more than an hour after it landed. A combination of the 847° F temperature and failing batteries finally killed it, but NASA scientists were very happy with the bonus.

Just what did the probes "see" as they descended through the dense Venusian atmosphere? Based on early interpretations of data, NASA has constructed a picture of what a passenger riding the Day Probe would observe. (Bear in mind that any human passenger's sensory equipment would not measure up to the sophisticated scientific instruments carried on the Venus probes. Nor would any human live long enough to return to tell the story!)

Riding the Day Probe from space down into the Venusian atmosphere, you would first cross the planet's bow shock wave in the 1.8-million-degree solar wind, at about 4,650 miles above the planet surface. Next you pass through the turbulent transition region before reaching the top of the ionosphere at about 240 miles high. Zooming down through the thin upper atmosphere, you can see the yellowish, sulfurous clouds far below. These clouds, along with the dense carbon dioxide atmosphere, reflect 75 percent of the Sun's light away from the

planet.

At an altitude of 90 miles, the clouds appear 47 miles below as a dense, smog-like haze. Venus' cloud region begins at about 42 miles above the surface and extends for 12 miles, with the clouds forming a ceiling 29 miles above the ground. There are three distinct layers of clouds.

The Sun continues to be visible until nearly 41 miles from the surface, where it begins to grow dim. Two miles farther down, the Sun disappears as a visible disc behind a diffuse yellow cloud layer made up of tiny sulfuric acid particles. Visibility through the high Venusian smog is about four miles and the temperature is a cool 55° F. This first cloud layer is about five miles thick.

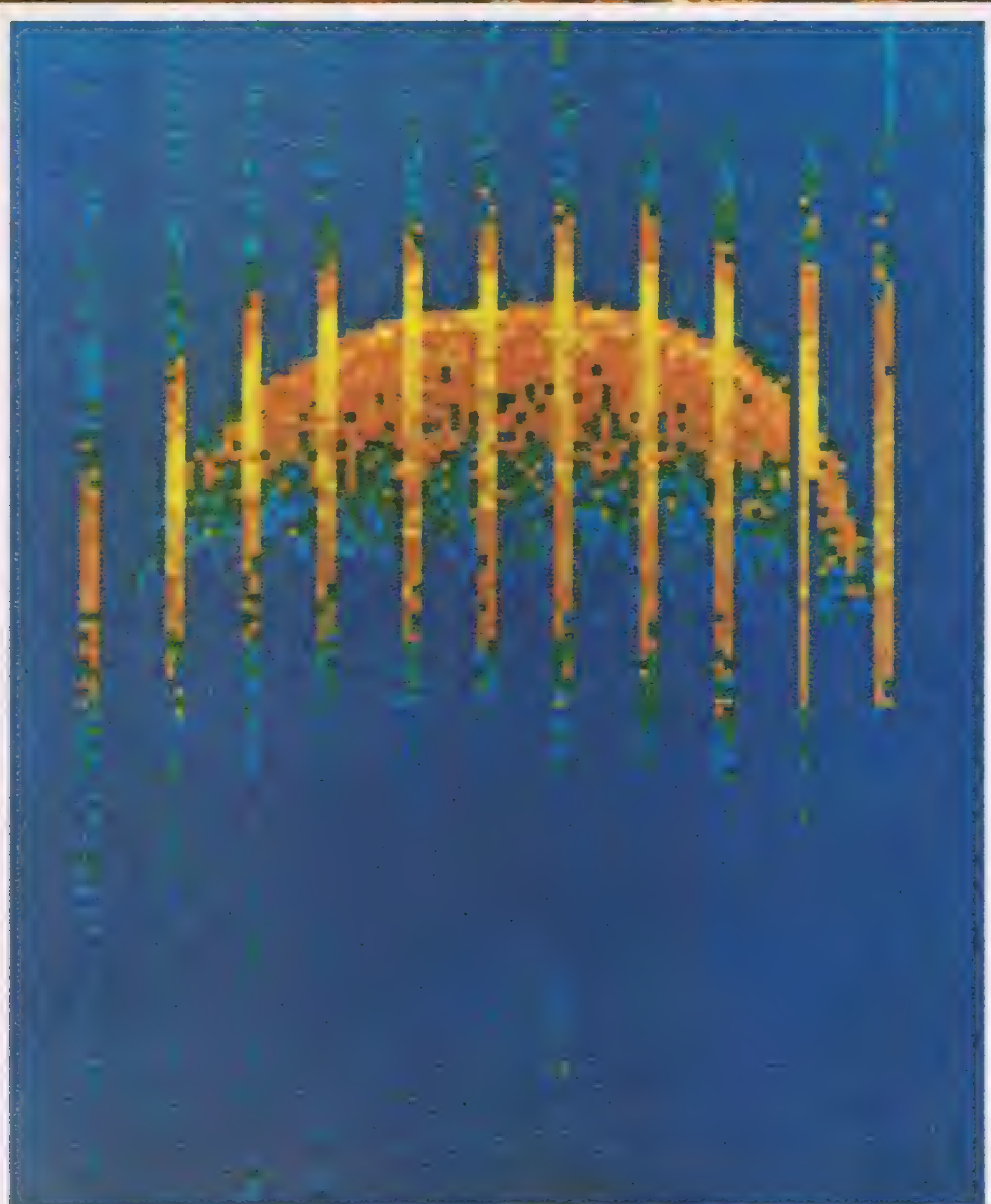
Approximately 35 miles above the surface, you see a second layer of clouds. This layer is also made up of tiny sulfuric acid particles, plus slightly larger particles which appear to be some form of liquid—and even larger particles (10 to 15 microns) which appear to be solid chunks of elemental sulfur. Here the temperature is warmer (68°) and visibility is shorter. You can see for only about a mile. The second layer is a little more than four miles thick.

There is a short clear space in the hazy cloud layers at about 31 miles high, just before you enter the final layer. These are the only Venusian clouds dense enough to look like typical cloud structures on Earth (the others are so dispersed they look more

PIONEER-VENUS **CLOSE** **ENCOUNTERS** with the **CLOUDY** **PLANET**



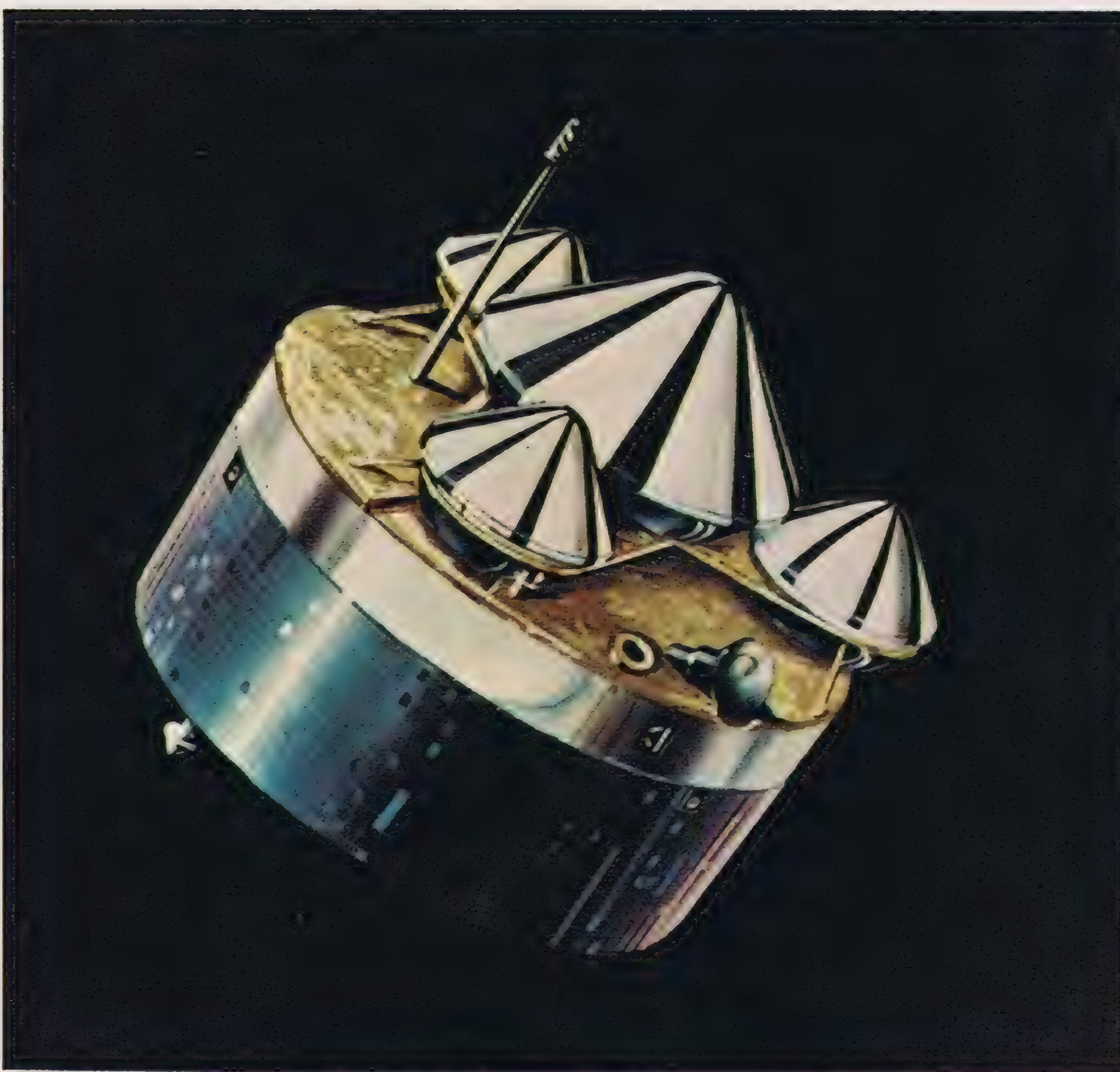
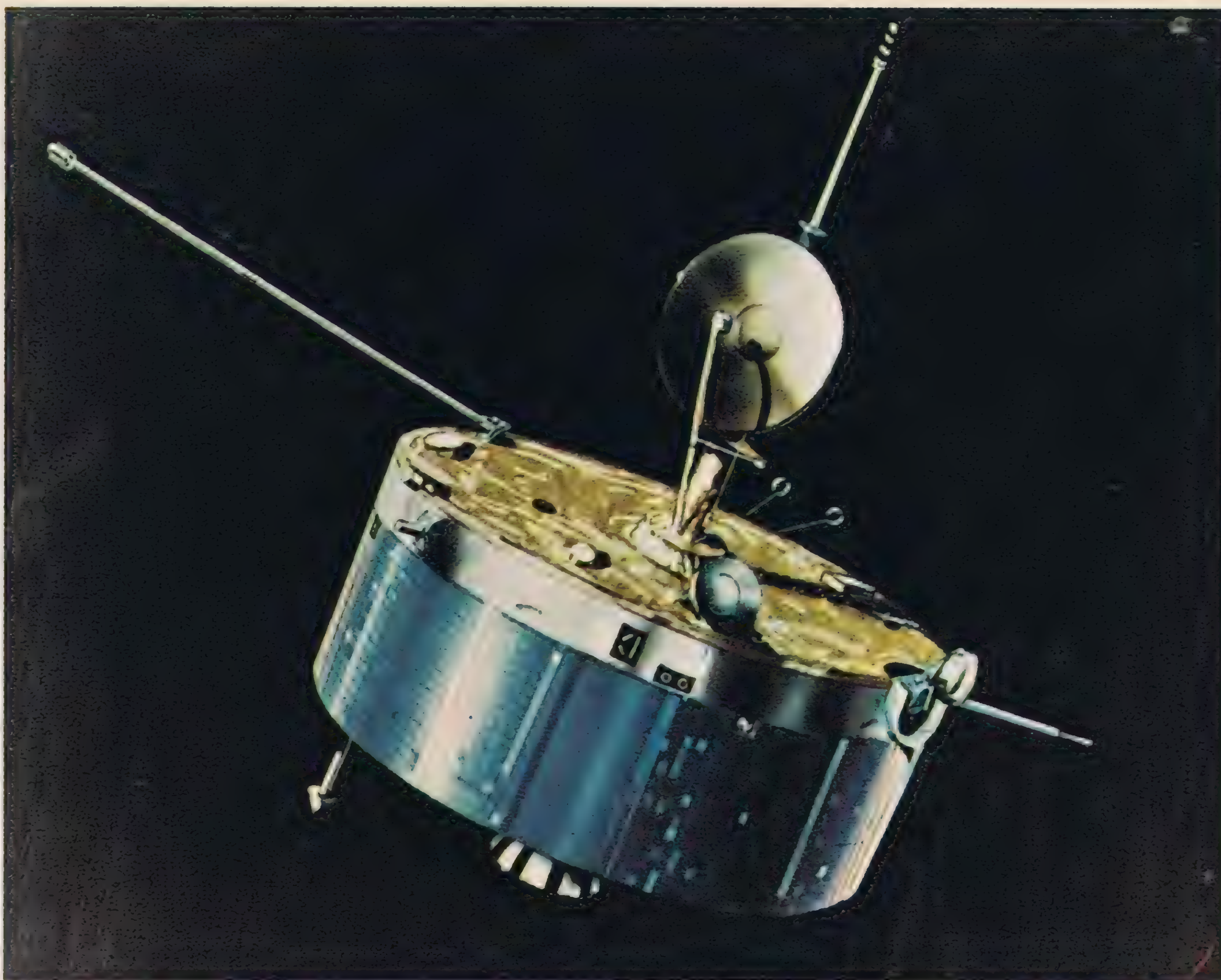
PHOTO: NASA



Above: Artist's conception of Venus probe, one of four that entered the hostile atmosphere in December. Left: Computer image in far ultraviolet light. The stripes are from measuring light emitted by atomic hydrogen, which surrounds the planet in a cloud.

like haze—or yellow smog). In the third cloud layer, the atmospheric pressure is almost equal to that on Earth's surface. The temperature is a searing 395° F, and these clouds contain a higher concentration of the chunky sulfur particles. The third layer is about two miles thick, with almost no visibility. It ends in a faint haze (similar to the top cloud layer) which lasts for a thousand feet or so.

Nineteen miles above the surface, the clouds end. The air is suddenly clean of particles. Yet the Sun still is not visible. But your horizons expand: You can see horizontally for nearly 50 miles, by the light filtering through the clouds. Illumination is comparable to a bright cloudy day on



Top: The Pioneer orbiter. This drawing shows the antenna which will radio data back to Earth. The orbiter will study the upper atmosphere and ionosphere of Venus, along with remote sensing of the lower atmosphere and the surface. Left: The multiprobe craft, consisting of the bus to carry the four probes. Each probe, 30" in diameter and weighing 206 pounds, carried equipment to measure the environment as they descended to the fiery surface—only to burn up. However, one of the probes did continue to transmit information for an extra hour after impact, an unexpected bonus for NASA scientists.

Earth. Temperature rises to about 590° F.

Almost seven miles farther down, still 12 miles above the surface, the light becomes redder. Because of light scattered by Venus' thick carbon dioxide atmosphere, visibility drops to about 12 miles—like looking through a frosted glass. Six miles nearer the surface, the light is *very* red, illumination is gloomy and it keeps getting hotter. By now, it's 770°F outside. Four miles high, some surface features become visible in the red murk below.

Landing on the surface, where the temperature soars to 847° F and there is very little light, you cannot tell where the Sun is located in the sky. Illumination is a lurid red, with much refraction and dis-

tortion of landmarks. You can see for only about three miles in any direction.

The terrain is relatively flat and very dry (sorry, no creature-filled swamps or puddles of molten metal, as once thought). The ground is covered with a fine layer of reddish dust and the scattered basaltic rocks look weathered, with rounded edges. (Is that the base of a volcano in the distance? Hard to tell....)

Probes landing on the night side observed what seemed to be mysterious glowing fires on the surface as the spacecraft emerged from the last cloud layer. Sulfur compounds on the surface igniting to cause chemical fires may be responsible for the eerie glow, according to early speculation. Another

possibility: The glow may have been caused by the intensely heated surface of the spacecraft themselves. Nobody is proposing the possibility of friendly Venusians lighting welcoming beacons....

Pioneer-Venus has just begun. Although the orbiter is still circling the planet and the probes now lie dead on the surface, the scientific detective work is just getting started. The orbiter will continue to return pictures and data for up to a Venusian year—eight months—until the Sun comes between Earth and Venus and garbles communications. Scientists will be kept busy for quite a while sorting out and analyzing their new wealth of information. From Pioneer-Venus, the best is yet to come. ★

10 1/2 x 7

THE GALACTICA BRIDGE SET

By DAVID HOUSTON

"Captain Kirk, you're needed on the bridge."
"Lieutenant Starbuck, report to the bridge."

Although those two lines of dialogue were written more than ten years apart, some things never change. Certainly, any media production that features spacecraft must contain a set of the ship's bridge. In many cases, much of the action and story development will take place on the bridge, for it is both a command and information center as well as a crossroads for passengers and crew. ABC-Universal's *Battlestar Galactica* acknowledges this with the most spacious, complex and intricate bridge set ever constructed for an SF production.

The concept for the set started with Glen Larson's three-hour pilot script and his format for the series. "The set was designed like any other movie set," says art director Jack Chilberg. "You take the script and plot its action patterns, and design a set to accommodate the action that must take place in it."

The *Galactica* set, though, had unusual requirements and evolved through an uneasy development period with frequent changes that originated in several brainstorming sessions.



PHOTO © 1970 UNIVERSAL

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5x6 3/4



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Designer Chilberg admits to initial design uncertainties. "I thought of all those science-fiction movies set in the future—most of which didn't work. Either they looked too much like the hardware of today, of their day, or else they were not credible. My biggest problem was: Can I *really* project the future, get out of my own period in history? The designers of the past haven't been able to do it, and I found that I couldn't do it either."

Chilberg had a further limiting factor. John Dykstra's company had completed construction of the miniature of the *Galactica* before work began on any of the interior settings. As form follows function, the insides had to mirror the exterior look of the ship. This meant that the bridge had to be heavy, massive, utilitarian and highly detailed.

"This fit in with something we all wanted anyway," says Chilberg, "which was to avoid the *Star Trek* supersmooth look."

Then why go with a circular shape, as *Star Trek* had done?



"It isn't circular, not really. The walls are curved—though the individual pieces of them are flat—but the whole shape is rather like a pie-shape with the point cut off." Chilberg said he was directed toward roughly circular shapes by the simple fact of physics that spherical sections and curved walls are structurally stronger—more effective for pressurization—than any other shape. "The strongest shape in nature is probably the egg," Chilberg says. "Come to think of it, the bridge is pretty close to egg-shaped."

The most crucial determiner of shape, though, was the story. "The overall shape was mainly derived from our knowledge of the number of functions a bridge has to have, combined with the action patterns of the script." Chilberg chose a single shot from the script to act as a test; if that shot worked as hoped, then just about any other scene could be accommodated in the set. The test was an entrance by a fighter pilot onto the bridge. The camera was to pick him up upon entry and follow him as he made his way through the various levels to Adama's command station. "In the process of that one shot, the whole bridge set should be seen in the background." Every sketch and floor plan of the set was tested against this shot.

"As things turned out," Chilberg laughs, "that shot was cut from the film." But it had served a worthwhile purpose.

Once the action patterns had been accommodated and the basic areas were established—the command post, the helmsmen's station, monitoring areas, communications, medical monitoring—attention turned to the interior decoration.

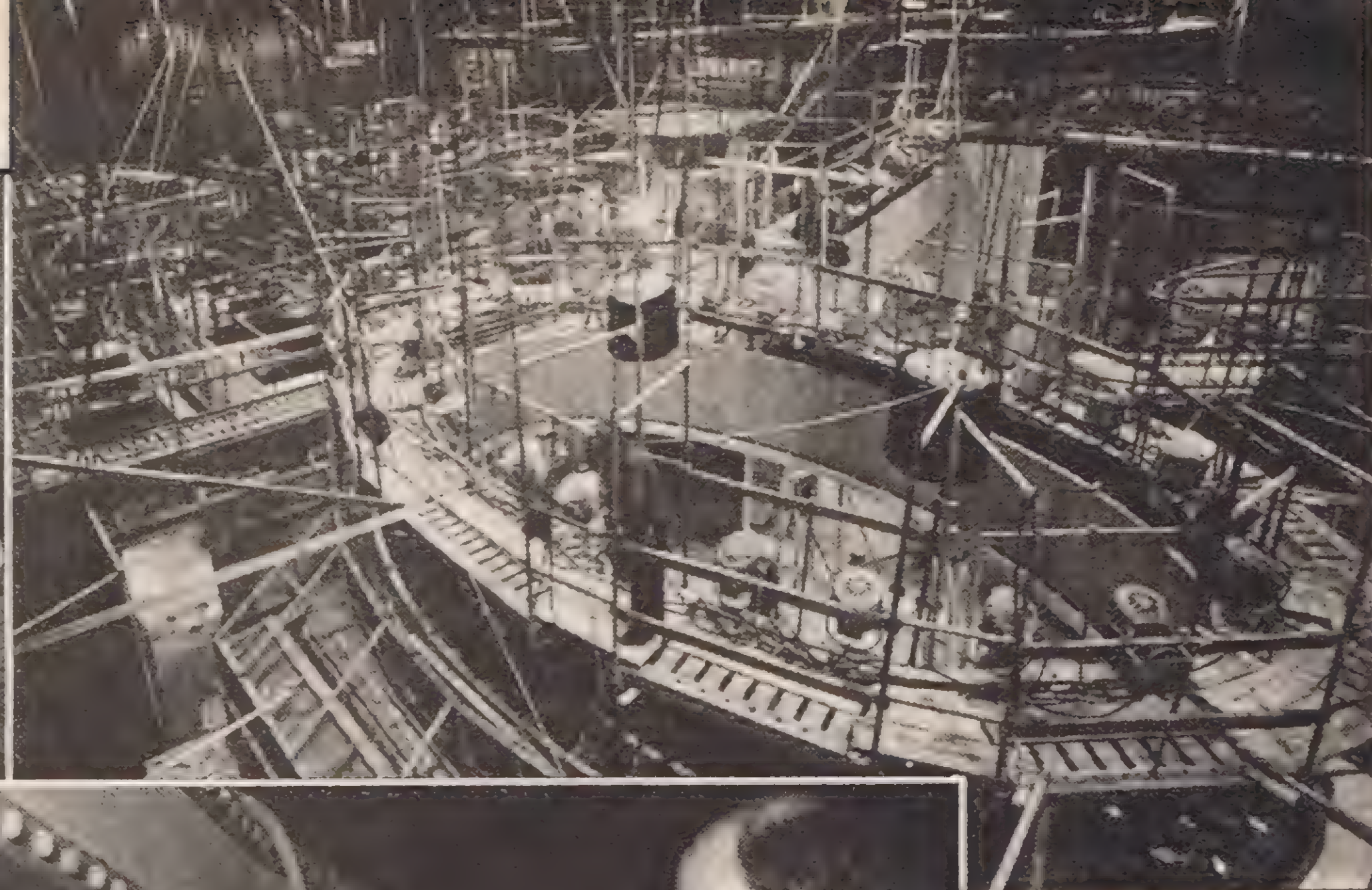
"It *had* to have a very structural look," Chilberg insisted. Producer Stevens says, "At first, Jack (Chilberg) had huge pillars in it that were riveted and everything, because he wanted the feeling that there were thousands of tons of weight up above it. But the pillars got in the way of the cameras. Still, Jack wanted to keep them."

"I also wanted mullions (vertical supports) in that big window," Chilberg says. "I thought it looked unrealistic to have such a large window area unsupported structurally. I did a mock-up of the window with and without the internal structures, and Glen (Larson) said he liked the open, unsupported look better."

Chilberg lost the window battle but won the pillar one. "I made the pillars wild (easily

A technician peers through a display port that will house a CRT screen. This module is just one of many that will make up an entire display row. Chilberg had wanted a bridge that looked spacious—befitting the enormous size of a battleship—and complex with vast arrays of electronic equipment in operation.





Above: The area of the bridge that is designed for communications, in an early stage of construction. Above right: A view "above-the-scenes" on the *Battlestar* set shows the complex network of support rigging and catwalks for the lighting technicians. Right: Tim Neuland, district sales manager of Tektronix, installs some of the instruments that his firm supplied.



PHOTOS: © 1978 UNIVERSAL

moved at all."

Like all solid surfaces, the pillars are encrusted with rivets, conduits and mechanical shapes. It has become commonplace in the TV industry to fabricate such decor from available styrofoam packing shapes. Nothing so cheap for *Galactica*! These pieces were specially designed, molded and vacuum-formed from hard plastic. "They had one vacuum former already," says Chilberg, "a small one they were using to make the Cylon costumes, helmets and other props, but it could not produce the large shapes we needed for the set. We had to buy a new \$40,000 vacuum former for the set."

Chilberg said that a chief design principle is that the eye of the viewer will always be drawn to the simplest area of the picture. Put a man against a solid background and the eye will tend to seek out the background rather than the man's face. This rule led him to "keep the background busy, crammed with mechanical pieces, so the eye will seek out the faces."

How was the color for the bridge chosen?

"I hate to disappoint you," Chilberg says, "but it's just World War II battleship gray." The neutral color also assists in emphasizing the colors of costumes, faces and the eye-catching multi-color instrumentation of the various monitoring and piloting stations.

"We studied all sorts of instrument panels," says Chilberg. "What we wanted, ultimately, was something that looked like the instruments in the NASA space shuttle." Unable to design a realistic future, they chose to utilize the most futuristic look of today. This introduced what turned out to be the most frustrating problem of the set: how to achieve the "high tech" realistic

look without spending the whole budget.

"Jack was a wonderful designer," Stevens says. "He managed to give us a powerful look and the three or four layers, like a theater. It was flashy—but just not realistic enough. Then Mickey Michaels entered the picture. He's the real hero of the 'high tech' look of the bridge."

Michaels said that from the start he wanted to make it look "really *real*, to use the finest equipment available today and set it up so it would simulate what such equipment would really be doing in space." Those who thought this an impossible dream knew too little about Mickey Michaels.

Michaels had done set decorations for 707 and 747 flight decks for the three *Airport* movies. Ten years ago he was among the first to insist upon the use of actual medical equipment for TV hospital shows; some of the machines he acquired for use were so new that letters poured in from doctors wanting information on them. And he is a master at the art of borrowing.

He telephoned Tektronix, Inc. and told them of *Galactica*'s needs—while mentioning publicity and screen-credit advantages for Tektronix.

Tektronix markets a diverse line of computer hardware in their Information Display Group, and has been known for 35 years as this country's major supplier of oscilloscopes. Some of their equipment is in the space shuttle.

"Show business is not part of our normal mode of operation," says Timothy Neuland, district sales manager of Tektronix. "I believe this is the first time we have worked in conjunction with the motion-picture industry."

Neuland became Michael's "man at Tek-

tronix." Together they studied the company's product lines and selected the sorts of instruments that would be useful on the bridge—instruments which were supplied at no cost to *Galactica*.

"We thought about the exposure to a lot of people who had never heard of Tektronix," Neuland explained. "What really convinced us to do it, though, was Mickey's idea that you can attract and hold a technically oriented audience for an extended period of time only if you provide for them real technical expertise and use the equipment like it's supposed to be used."

The layout of the displays was designed, committee fashion, by Chilberg, Michaels, Neuland and Don Leach (who is in the testing and measurement department of Tektronix). "From this jam session," Neuland explained, "we ended up with a rather large arena filled with measuring and testing equipment. The bridge is the heart of this mile-and-a-half long spacecraft. We wanted to simulate all the various aspects of the ship—life support, weapons control, damage report, communications—anything you can think of."

The "brain" of the Tektronix system consists of ten small computers and a larger one specifically for generating animation. The images that can be chosen for any given display—or shifted from one display to another—are stored on magnetic discs; this includes the show's "War Book" in which are stored all the configurations of the various vehicles Viper pilots might encounter. When Captain Apollo's on-board computer (purely fictitious) identifies an approaching Cylon fighter, the War Book supplies him with a blueprint of the type of

(continued on page 53)



Chris "Superman" Reeve at premiere with his girlfriend, Gea Exton.

SUPERMAN

THE PREMIERE

Superman—The Movie is unquestionably the grandest, most expensive, most spectacular media event ever to happen, and the film's \$1500-a-seat gala benefit/premiere in Washington, D.C., was no exception.

By MICHAEL CATRON

It wouldn't have been the world premiere without him. Rising a full head taller than the assembled diplomats, dignitaries, members of Congress, newsmen, and Washington, D.C., socialites, 26-year-old Christopher Reeve moved gracefully through the crowded reception hall of the John F. Kennedy Center for the Performing Arts. On December 10, 1978, the Kennedy Center was *the* place to be.

President Jimmy Carter was there, as was



DC exec Harrison & Creator Shuster.

Senator Edward Kennedy, Barbara Walters, Caroline Kennedy, Art Buchwald and hundreds of other important and/or beautiful people. But their eyes and everyone else's were focused on the tall young man with the square-cut jaw. The night belonged to *him*—to Chris Reeve...to *Superman*.

The world premiere—The Presidential Premiere—of *Superman—The Movie* was both elegant and tacky at the same time. It was, first and foremost, a media event. Officially it was a benefit for the Special Olympics, a charity founded by the Kennedy family. Attendees paid up to \$1500 a seat (tax deductible) for the privilege of be-



O'Donoghue (l), Kidder, Donner.

ing among the first to see the movie (which had, in fact, been shown free the night before to a not-terribly-select audience of press and invited guests). It appeared that most of the formally attired celebrants were really there to be seen or, more importantly, to be *photographed* at the event of the season.

On hand to greet the guests were *Superman* stars Gene Hackman, Christopher Reeve, Margot Kidder, Phyllis Thaxter and Marc McClure. Also present, and trying not to look nervous, were director Richard Donner, producer Pierre Spengler, and executive producer Ilya Salkind. And in one secluded corner of the hall, filled with pride but at the same time a little awed by all the activity, stood Joe Shuster, co-creator of the character who had gripped the world's imagination and inspired the evening's madness.

It was indeed a memorable evening for those who attended the premiere. Chris Reeve, obviously relishing the acclaim he was getting from everyone (most of whom hadn't yet seen the film), was cordial, even gracious, pausing to sign autographs and talk with almost everyone who approached him. But still, there was something about the way Reeve carried himself that caused

people to approach him with great respect and wonder. Damn it, he *looked* like Superman.

Reeve revealed that other Hollywood producers were clamoring for him, even though few people outside Warner's and the Salkind organization had seen the film. "But right now I'm Superman until proven otherwise," he told a group of reporters.

Director Donner, too, moved around signing autographs and talking to reporters. At one point, he reassured a nervous Margot Kidder (there with former *Saturday Night Live* writer Michael O'Donoghue) that the audience would love her as Lois Lane. Kidder smiled, but said little.

Then it was time for the film to begin. President Carter arrived, to be greeted by Reeve, and the crowd moved into the Kennedy Center's Eisenhower Theatre for the actual screening. When they emerged, some



Jimmy Olson portrayal Marc McClure.

two hours and 15 minutes later, Reeve drew an ovation from the audience that rivalled Carter's, a point that drew broad smiles from the contingent of Warner executives who were there. ★

SPACE REPORT

Edited By DAVID HIRSCH

The Birth of "Starcruiser 1"

For many years key vehicles in my productions have been successfully marketed under license throughout the world, in the main by my business partner, Keith Shackleton.

Most toy companies believe, and for good reason, that they should only pay royalties on specially designed toys that are going to have prolonged television exposure. However, over the years we have found that toys based on our television programme have sold extremely well in territories where the programme has not been shown, and it was this that led Keith and I to the notion that a highly original toy could be licensed and sell in its own right. Keith approached Airfix and put this point of view to them. They saw the wisdom of the thinking and, being a highly progressive company, decided to go along with us on this unusual approach.

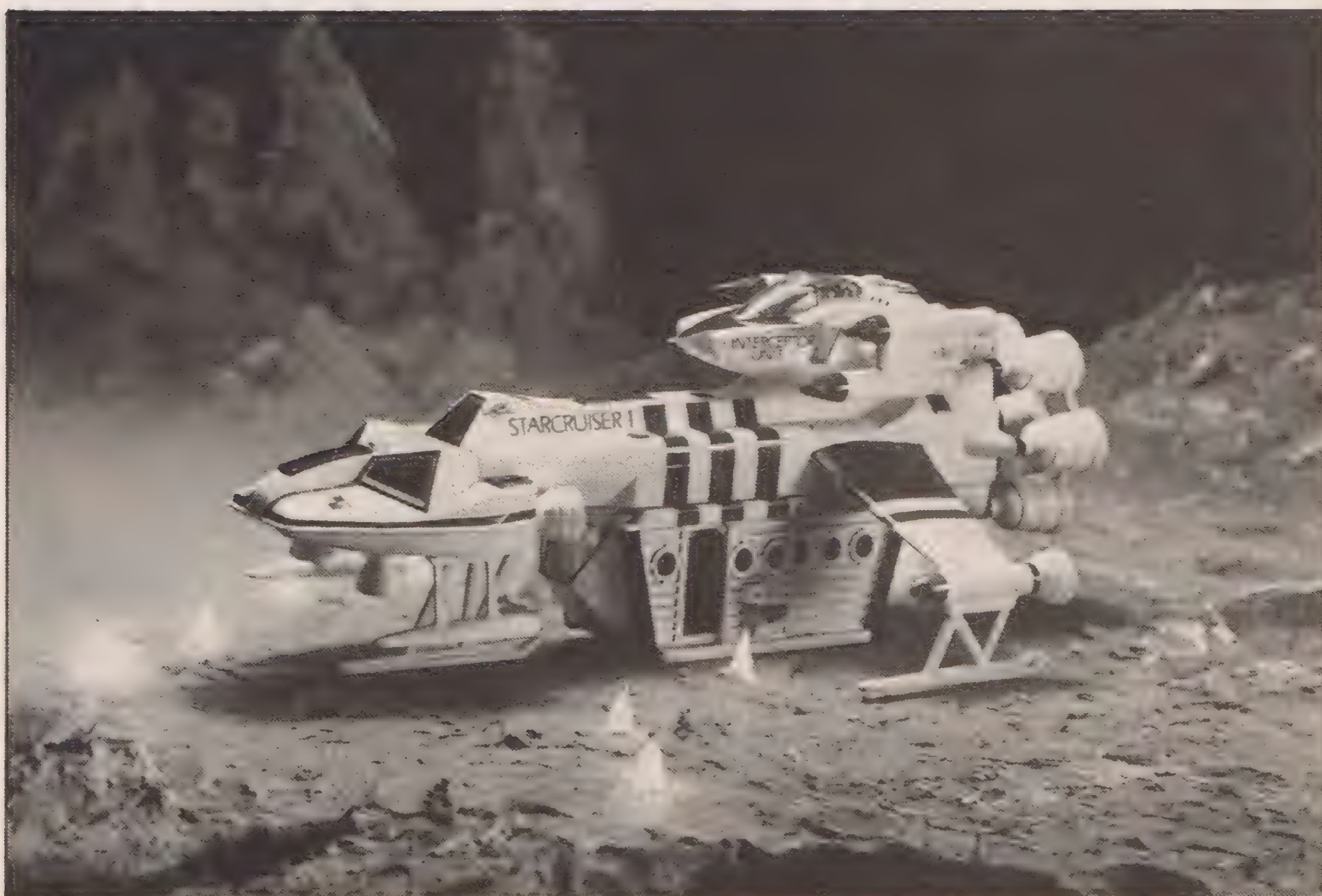
As a result, *Starcruiser 1* was designed. Intentionally unique in concept, *Starcruiser* breaks down into four independent operational units. Fully assembled the *Starcruiser* spaceship has an aura of authenticity, perhaps anticipating the shape of things to come.

It is now ready for release and only the other day Keith was delighted to report that the initial reactions from the trade have been fantastic—to the extent that a *Starcruiser 2* is now in development.

—Gerry Anderson

Readers are invited to send their questions and topic ideas to Gerry in care of STARLOG. Although personal replies, requests for materials, etc., are impossible, letters of general interest will be selected for printing in future issues.

Gerry Anderson's Space Report
STARLOG Magazine
475 Park Avenue South, 8th Floor
New York, NY 10016



Starcruiser 1 is the first in a series of spacecraft designed for the exploration of deep space.

This small multi-unit spacecraft has been designed for faster-than-light travel. Smaller than any conventional craft, it is the product of a spectacular breakthrough in micro-technology. For example, the life-support system is one-tenth the size of a standard system used in a similar sized craft, but it is twice as efficient as the units used aboard the giant battlecruisers.

While standard chemical rockets provide propulsion in planetary atmosphere and sub-light travel, the *Starcruiser 1* obtains its faster-than-light propulsion from a new, top-secret, Kryten Reactor which is powered by laser-fusion, using pellets of deuterium as fuel. A single, yet massive burst from the engines, tied in with the production of a force-field from a series of field generators placed around the craft, send the *Starcruiser* into hyperspace at speeds unattainable by any known craft. Its exact performance is classified.

Starcruiser 1 is made up from four modules, each with the capability of independent operation. All modules are equipped with their own power plants, life-support systems, and emergency survival supplies.

1. COMMAND MODULE

When attached to the main body, this unit is the pilot section of *Starcruiser 1*. There are two seats for the pilot (Mission Commander) and the copilot (Navigator). The command module is capable of flight within planetary atmosphere and can cross a short distance of space (about the average distance between a planet and its moons). The Command Module can be piloted by manual, computer or remote control. The two large direct-vision ports, like all direct-vision ports installed on the craft, automatically darken or lighten their tint to adjust to the amount of sunlight being projected toward the craft to prevent blindness. The cabin can be decompressed for extra-vehicular activity.

2. INTERCEPTOR UNIT

This small, high speed, one-man craft is used in the event defensive action must be taken. *Starcruiser 1* is assigned to explore a relatively unknown section of the galaxy and the chance of encountering hostile life cannot be avoided. Like the Command Module, the Interceptor Unit can be flown



INTERSTELLAR COMMAND TECHNICAL PROFILE



1

manually or by remote control from the Main Unit. Fuel for this twin rocket-powered craft is monatomic hydrogen (single h). In compliance with interstellar law, the main defensive weapon is the *neutropedo*—an energy absorption device mounted on a guided missile which can neutralize a spacecraft's reactor. This effect is temporary and can be controlled from all *Starcruiser 1* modules. With the enemy's weapons and power units shut down, the *Starcruiser* crew can take action without harming anyone. Since *Starcruiser 1* is equipped with a Kryten reactor instead of a standard reactor unit, the neutropedo cannot be turned against the ship. The neutropedo's are launched from the four weapons pods on the side. Laser cannon are built into the tip of each of the pods which can be launched in pairs and remotely controlled. Typical flight pattern for the Interceptor Unit is 15 minutes journey time, 3 minutes combat time, fully armed.

3. COMMAND BASE

Normally attached to the Main Unit, it acts as a combination laboratory and equipment bay. A typical payload would be two scientists in the forward section, together with a crawler survey vehicle and one-man Skycar for aerial reconnaissance in the rear cargo bay. The Command Base is equipped with caterpillar tracks for crossing most types of terrain. The unit can be picked up by the Main Module from a typical planetary surface in less than 30 seconds.

4. MAIN UNIT

Ski-equipped, this is the unit that acts as the thruster for *Starcruiser 1*'s faster-than-light journeys and as the power base for other modules (currently under design) required for special mission. The Main Unit can be piloted in both atmosphere and space from a one-man cockpit above the nose. Wing rockets supply power for both atmospheric and orbital flight (where only chemical rockets can be used) while the seven engines at the rear supply the interstellar drive.

Starcruiser 1 is currently under the authority of Interstellar Command, an organization set up by the planets engaged in intergalactic trade, as a type of police and scientific exploration group. The headquarters of the division for which *Starcruiser 1* was developed is located in the *Capricorn-Antillies* space habitat.

Crew Assignment For Starcruiser 1

Mission Commander:
Capt. Christopher Stevens

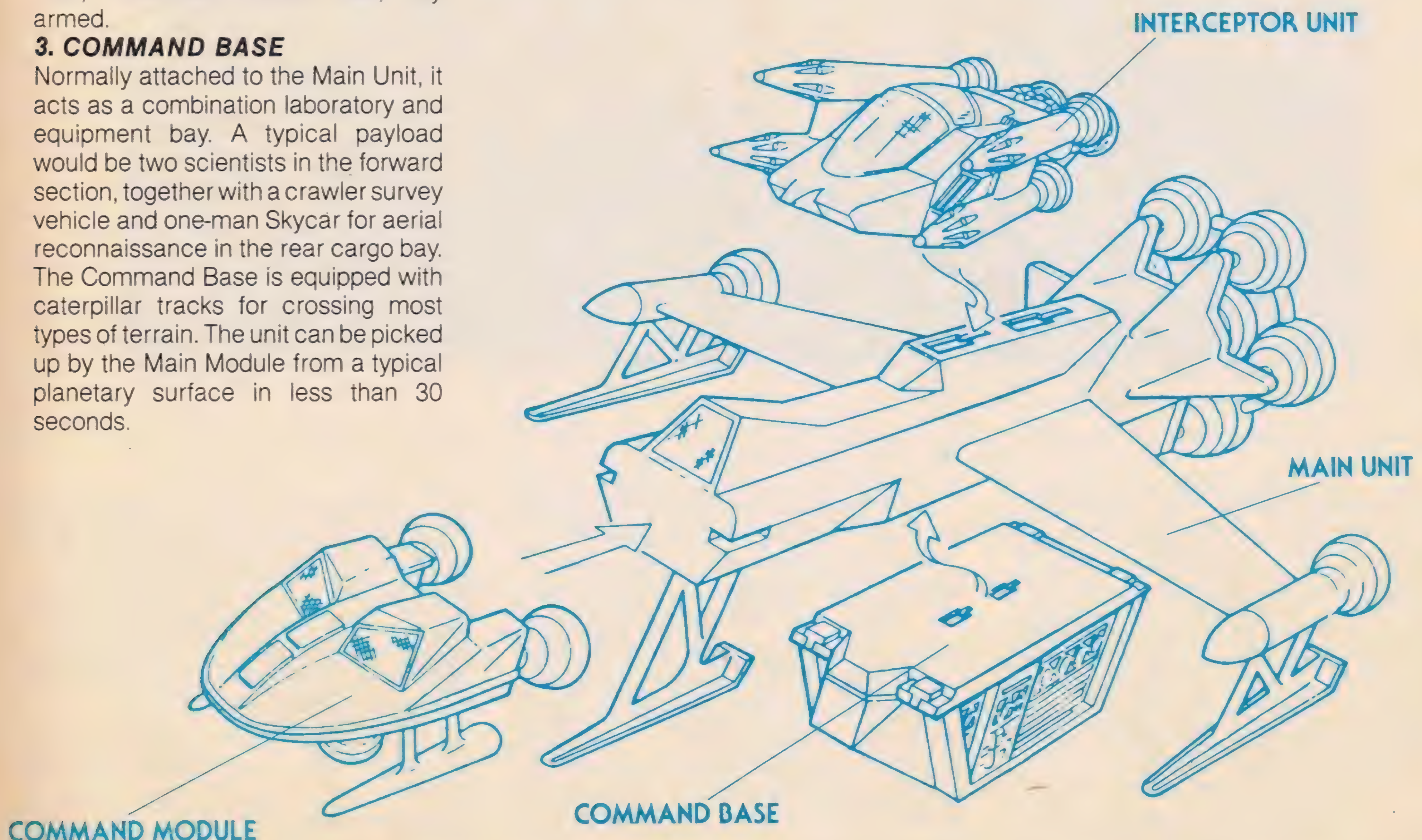
Navigator/Astrophysicist:
Lt. Andrea Dehner

Medical Officer:
Dr. Brian Moore

Technical Officer:
Prof. Melita Alterra (Also responsible for the design & construction of *Starcruiser 1*.)

Head of Interstellar Command:
Cmdr. Edward Damion

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LOST IN SPACE LIVES

By TED MICHAEL HRUSCHAK & RICHARD MEYERS



PHOTO COURTESY ROBERT CAIN OF TV CHARIOT

In the summer of 1964, a producer named Gene Roddenberry brought a science-fiction concept to the executive offices of CBS television. For two hours he sought to convince them that a science-fiction series could appeal to a mass audience and be produced within a reasonable budget. Then, according to Stephen E. Whitfield in the Ballantine paperback, *The Making of Star Trek*, the meeting went like this:

"At the end of the two hours, and after having been questioned closely by most of those present, he [Gene] thought he had sold them. Then they said, 'Thank you very

much. We have one of our own that we like better. But we appreciate your coming in.'"

CBS' show was *Lost in Space*. And its similarity to Roddenberry's groundbreaking blockbuster—*Star Trek*—didn't end with the network's initial interest. Both shows premiered in the mid-60s, both lasted three seasons. Together, they laid the foundation for the next decade of televised science fiction. And both shows still have active and vocal legions of fans which, through the wonders of syndication, get larger each year.

Much of the success and reputation of

Lost in Space can be attributed to Irwin Allen, the producer/writer/director who conceived the program's pilot as the follow-up to his popular *Voyage to the Bottom of the Sea*. Allen came to television by way of semi-instructional films and fantasy flicks. Since 1950, he has produced moneymaking movies on a regular schedule.

In 1950, Allen produced *The Sea Around Us*, followed by *The Animal World* in 1956 and *The Story of Mankind* in 1957. By 1964, Allen had topped his growing list of hits with the video version of his feature film, *Voyage to the Bottom of the Sea*, and



Marta Kristen and Mark Goddard pose with the everpresent robot.



Angela Cartwright was a professional child star on series TV.



Guy Williams is familiar to all TV watchers from his *Zorro* days.

Children of the 1960s were fortunate enough to have been on hand when a groundbreaking science-fiction show premiered. It caught the country's attention and introduced concepts that became SF-TV staples in the decade that followed. Although it was canceled after three years, thanks to syndication it's still going strong.

started looking for a new challenge. He finally found it on the comic book stands.

Gold Key Comics had started publishing *Space Family Robinson* in December of 1962, detailing the adventures of a family of futuristic castaways. On the mammoth Space Station One, father Craig, mother June and children Tim and Tam fought off a hostile Universe. The intrepid Allen saw a way of translating that classic concept to profitable programming.

He began by writing a two-hour pilot film initially taking its name from the comic. He changed the Robinsons' first names to

John, Maureen, Penny and Will, then, for further romantic interest, added a second daughter, Judy, and a handsome co-pilot, Colonel Don West. For relevance sake, he dubbed their spaceship *Jupiter Two* and to add color, introduced a nameless robot capable of anything his plot desired.

Shortly thereafter, the Roddenberry-CBS scene was played out and Allen got the go-ahead to start production. He began by casting Guy Williams, known to millions as Walt Disney's *Zorro*, as John, and June Lockhart, the heartthrob of the *Lassie* set, as his wife. Following in their footsteps were Angela Cartwright as Penny, Billy Mumy as Will, Marta Kristen as Judy and Mark Goddard as Don.

Although they all had acting experience prior to their signing, several cast members were virtual unknowns, and since the show's cancellation, all have gone their separate ways. Recently, however, Angela Cartwright returned to Irwin Allen's employ by acting in his new disaster picture, *Beyond the Poseidon Adventure*. It was on the *Poseidon* set that Cartwright shared some of her *Lost in Space* memories with STARLOG.

"I was 13 by the time I finished *The Sound of Music*," she remembers, "and Irwin called me in to talk about the new show he was doing. I hadn't had any experience with science fiction before that, but the original pilot script was so good that I wanted to go ahead and do it. He said, 'I'd like you for the part,' so that was that."

The six leads, plus John May, contributing the voice of the robot, plunged into the pilot film with relish. As initially written, it was fun-filled, effects-laden and dramatically sound.

"The pilot was jam-packed with action and creativity," Cartwright reveals. "There was an earthquake and a whirlpool and, of course, the shipwreck. The robot was there and everybody on the show was supposed to be intelligent. As far as I can remember, I really enjoyed myself."

The network brass enjoyed themselves too—so much so that they gave the green

light for the series to go into production. But somewhere along the line, things changed.

By the time the first script was ready to shoot, there was a new member of the cast and the pilot film had been subdivided. Ironically, although it was the pilot that sold the show, it was never aired and the cast and plot had changed by the time the first episode was televised. Dr. Smith, the Jonathan Harris character, was inserted into the show's format at the last possible moment. And even then he was a cold, ruthless killer who made several unsuccessful attempts to murder the Robinsons—vastly different from the role he would soon make famous.

"Nowadays they show the pilot on television," the actress explains. "But they didn't then. Instead, they divided it into six parts. They took each major occurrence and built scripts around them. Then they introduced Jonathan Harris as Dr. Smith. I haven't the slightest idea why or how his character was conceived, but once we started, everybody got along fine." The original pilot served as the basis for episodes number 1, 2, 3, 4, 5 and 8.

"Penny didn't change much from the pilot to those six shows. She was on the mischievous side and yet very intelligent.... She was basically just a 'regular kid.' Every once in a while she wanted to be back home (on Earth) with everyone else, but for the most part, I think she just enjoyed her experiences."

The newly titled *Lost in Space* premiered on CBS September 15, 1965, and was thereafter seen Wednesday nights at 7:30. The response was almost immediate. School-aged children loved the adventure and the cliff-hanger endings, while college kids ate up the slick special effects and the well-handled technology. That look was accomplished by the talented team of designer/builder Robert Kinoshita and special-effects artists L.B. Abbott and Howard Lydecker.

Kinoshita, who contributed to *Forbidden Planet*'s Robby the Robot, was called on to construct the full-sized robot and the

Jupiter Two model. Originally *both* were going to be mock-ups, since the initial production plan called for half a robot which would only be filmed from the waist up. Thankfully, logical heads prevailed and Kinoshita built a worthy companion to Robby.

Over six feet tall, it featured moving gears in a glass dome, accordion-pleated arms with movable claws, a voice-activated light grid, an array of blinking lights, and "feet" which could move either independently or on motorized tracks. The *Jupiter Two* was less complex but just as functional. The effects of it slicing through space or swooping over a planet's surface are still impressive for their smoothness.

What wasn't impressive was the change in approach after the first season of 29, 60-minute black-and-white episodes had aired and raked up strong Nielsen ratings. The first season started out as straight action-adventure and then shifted—almost unnoticeably—into space opera laced with fairy-tale morals. It also employed the

"I remember every day at four o'clock Jonathan would buy Tootsie Roll Pops by the gross and hand them out to everybody. He did that every single day. So if it came around to that time and we were doing a shot, we had lollipops in our mouths. At the dailies you always caught us sticking them in our mouths at the end of a take or pulling them out at the beginning of one."

Although the actress recalls that the entire troupe was composed of dedicated professionals who respected each other, some were distressed enough by the situation to bring their complaints to executive producer Allen. It wasn't that they disliked Harris or his performance; they were worried about their own futures. Allen reportedly settled the concerns by "breaking up" the cast for the third season. That is, concentrating on different leads each week with stories designed around them.

Still, several things that *didn't* change were Dr. Smith's foolishness and the generally inane plotlines that permeated the latter part of the series.



From "Mutiny in Space," Year Two. This space farce spoofed *Mutiny on the Bounty*.

"cliffhanger" ending, where the picture would freeze-frame and the words "To Be Continued Next Week—Same Time, Same Channel" were superimposed.

The second season brought full color to the series, along with character changes that would ultimately contribute to the show's demise. Strangely, the Dr. Smith character, who had been, at first, a cold-blooded saboteur, then a reluctant stowaway and trepidacious ally, became a comedy-spouting buffoon. What had been a fairly straightforward adventure show became a silly romp with Dr. Smith in the forefront. Sadly, the writers' concentration on the villain's character began to wear thin on the other stars.

"Whatever the personal problems there were on the set as the show wore on didn't effect me," Cartwright says. "I'm sure the leads would have liked to be leads because it did become, sort of, Jonathan's show. But it never bugged me, because really, Jonathan was such a super guy.

"I don't know the reason for the sudden change to almost total fantasy," Cartwright admits. "In the beginning we started off as a very serious show. It was a definite drama. It may have changed because *Star Trek* came on. Maybe they were trying to stay in a lighter vein because of the seriousness of that."

Another popular theory proposed is that *Lost in Space* had jumped on the *Batman* bandwagon, a more popular series of the time. Premiering the same year as *Star Trek*, 1966, the adventures of the "Caped Crusader" were played as high camp, a style Allen's show seemed to be emulating. By the time the third season was well on its way, the program almost resembled a fantastic dream, with creatures of all types and with every ability doing anything within the realm of imagination. There seemed to be no rhyme nor reason left; bug-eyed monsters, pirates, magicians, ghosts, sultans and cowboys appeared and disappeared with equal abandon. While this

chaos raged around them, the cast tried to keep calm with various minor diversions.

"Every once in a while we'd do something offbeat," Cartwright recalls. "Remember *The Invaders*? On that show, all the aliens used to walk around with stiff pinkies. Well, there was a scene where June, Marta and I had to stand around. We spent this enormously long scene lined up in a row, not doing anything. So we all decided to play the entire thing with our pinkies out. I can't remember which episode it was, but if you watch for it, you'll see it. All our pinkies were showing."

The third and final season for *Lost in Space* began with cast problems, script problems, a new theme and revamped opening credits, as well as a new vehicle, the Space Pod. This was a two-to-three passenger vehicle which looked curiously like the LEM (lunar excursion module) that landed on the Moon two years later. The third season also saw the loss of the cliffhanger ending and, unfortunately, what remained of the script continuity. Intermingled with episodes of broad farce and grand silliness were cleverly written spoofs and satires of classic and current SF shows, films and themes. This gave the series a distinctly schizophrenic character and caused confusion among its legions of followers.

The final death knell for the program's credibility rang in the second-to-last episode. Entitled "The Great Vegetable Rebellion," it detailed the exploits of a giant carrot that turned Dr. Smith into a talking stalk of celery. At that point the production slowed down, the audience started to drop off and the actors were pulling their hair out.

"You know," Cartwright says, "writers do their job and actors interpret it. You really can't stop and think about it. You have to be convincing or the audience won't buy it. You just can't think about talking to a giant piece of celery or a pea pod or whatever. You have fun and hang in there. I used to go in and just do my part. I did whatever they put in front of me."

In 1968, the last new *Lost in Space* episode aired. Officially, the show was dead and the cast and crew went on to other things. Since then, Irwin Allen has produced *The Towering Inferno* and *The Swarm*, Angela Cartwright moved on to *Make Room for Granddaddy* and commercials, Billy Mumy co-starred in the series *Sunshine* and is now living the life of a musician in San Francisco. Of Marta Kristen, Mark Goddard and Guy Williams, not much is heard. As for Jonathan Harris, he can be heard almost every week on *Battlestar Galactica* as the voice of Lucifer.

But *Lost in Space* lingers on. During its initial airing the show played in 114 countries. But somewhere, today and every day, a syndicated episode is aired. And each of the participants still gets fan mail.

"I just want to say that it's really neat that the fans are still out there and active," Angela Cartwright says. "It's really very nice to be associated with a show where the fans last over 11 years. Thank you."

LOST IN SPACE

Complete Episode Guide

Researched and Compiled by TED MICHAEL HRUSCHAK & RICHARD MEYERS

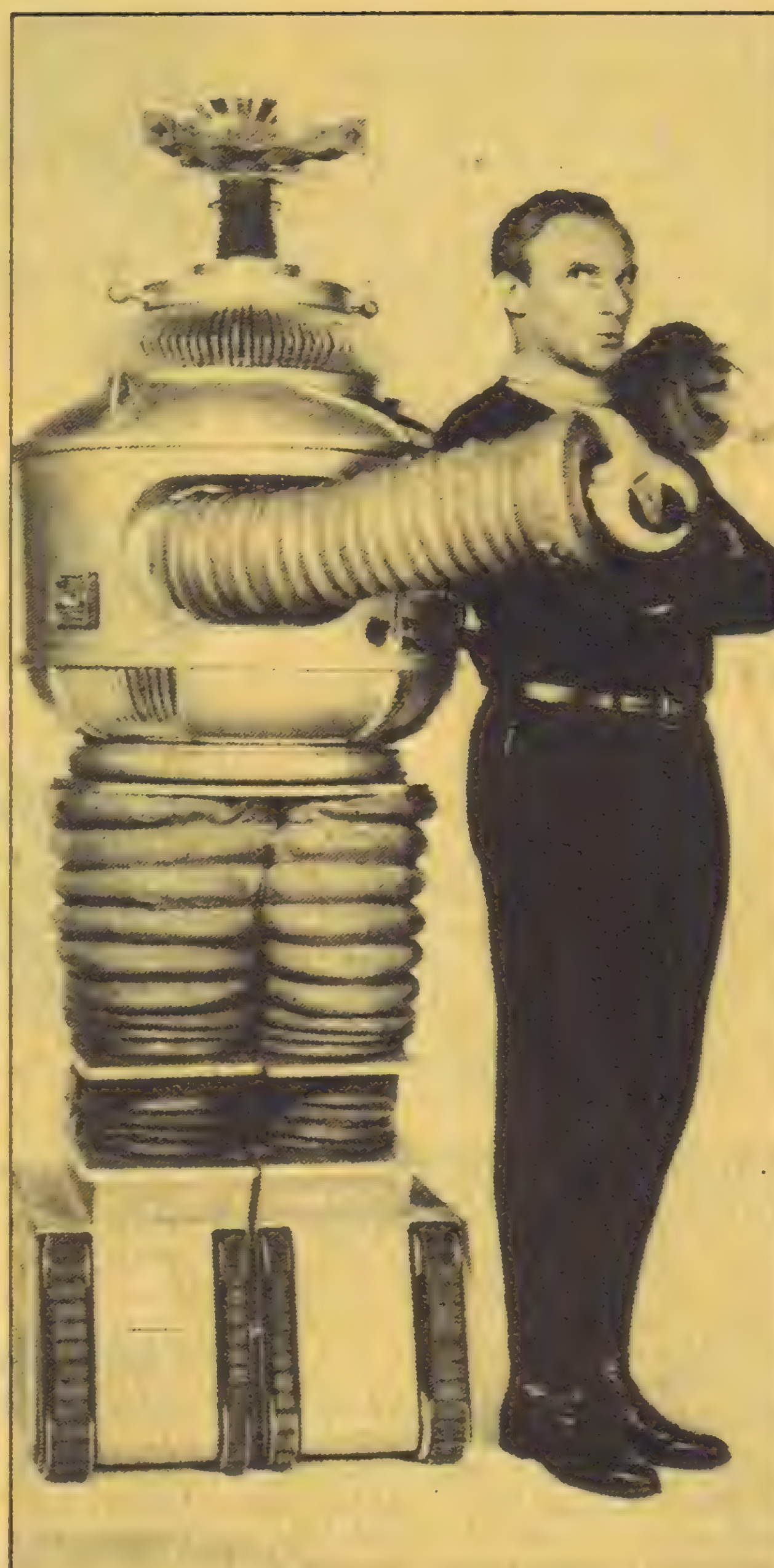
CAST

Professor John Robinson.....	Guy Williams
Maureen Robinson.....	June Lockhart
Don West.....	Mark Goddard
Judy Robinson.....	Marta Kristen
Will Robinson.....	Billy Mumy
Penny Robinson.....	Angela Cartwright
Dr. Zachary Smith.....	Jonathan Harris
Bob May.....	Robot

CREW

Creator.....	Irwin Allen
Producer.....	Irwin Allen
Executive in Charge of Production for Van Bernard.....	Guy Della Cioppa
In Charge of Studio Production.....	William Self
Associate Producer.....	Jerry Briskin (Year 1) William Faralla (Years 2 & 3)
Story Editor.....	Anthony Wilson
Director of Photography.....	Gene Polito (Year 1) Frank Carson, (Years 2 & 3)
Special Effects.....	L.B. Abbott, ACS Howard Lydecker (Years 1 & 2)
Music.....	John Williams, Herman Stein, Leith Stevens, Robert Drasnin, Gerald Fried, Alexander Courage, Cyril Mockridge, Mullendore
Music Supervision.....	Lionel Newman
Art Directors.....	Walter M. Scott & Sven Wickman (Year 1), Jack Martin Smith & Robert Kinoshita (Year 2), Jack Martin Smith & Frank O. Barnett (Year 3)
Costumes.....	Paul Zastupnevich

NOTE: The number preceeding each episode title is the episode's production number. It is used by syndicators to determine the order in which the episodes are to be aired. Note that it is not exactly the order in which CBS aired the show, nor is it necessarily the order in which local stations are currently playing it.



Above: Cartwright's portrayal of Penny was a combination of youthful innocence and curiosity. Right: Smith in trouble, again.

YEAR 1: 29 EPISODES (Black & White)

#8501 THE RELUCTANT STOWAWAY

Air date: 9/15/65
Writer: S. Bar David
Story: Shimon Wincelberg
Director: Tony Leader
Guest Cast: Don Forbes (TV Commentator), Hal Torey (General), Byron Morrow (Lt. General Squires), Hoke Howell (Sgt. Rogers), Brett Parker (Security Guard), Irwin Allen (Voice of President).

In 1977, America's first test-colonization mission to Alpha Centauri is sabotaged by a foreign spy, who programs the ship's robot to destroy the vessel following launch. The plot backfires when the saboteur, unable to undo the damage he has done, becomes trapped on board himself.

#8502 THE DERELICT

Air date: 9/22/65
Teleplay: Peter Packer
Story: Shimon Wincelberg
Director: Alex Singer
Guest Cast: Don Forbes (TV Commentator), Dawson Palmer (Giant).

Hopelessly lost, *Jupiter 2* is pulled into the maw of a giant alien spaceship. While John and Don search the interior for star maps and equipment, Will and Col. Smith come across the ship's alien inhabitants.

#8503 ISLAND IN THE SKY

Air date: 9/29/65
Teleplay: Norman Lessing
Story: Shimon Wincelberg
Director: Tony Leader

While spacewalking, John's parajets misfire and he plummets toward the planet below. Don tries to go after him with *Jupiter 2*, but Smith's sabotage causes the retro-rockets to fail, and the ship crashes onto the alien planet.

#8504 THERE WERE GIANTS IN THE EARTH

Air date: 10/6/65
Teleplay: Carey Wilbur
Story: Shimon Wincelberg
Director: Leo Penn
Guest Cast: Lamar Lundy (Giant)

John discovers that the planet the Robinsons are living on will soon drift far from its sun and freeze over. The Robinsons' preparations to abandon ship and head south are hampered by the appearance of a giant carnivorous cyclops monster.

#8505 THE HUNGRY SEA

Air date: 10/13/65
Teleplay: William Welch
Story: Shimon Wincelberg
Director: Sobey Martin

After traveling south through ice and earthquakes, the Robinsons find that their eccentric orbit will carry them back toward the sun. They head the Chariot back to the spaceship, encountering fire and floods along the way.

#8506 WELCOME STRANGER

Air date: 10/20/65
Writer: Peter Packer
Director: Alvin Ganzer
Guest Cast: Warren Oates (Jimmy Hapgood)

The Robinsons help repair the ship of another lost traveler from Earth. Since



From the Year Two episode, "The Golden Man." Smith learns that beauty is only skin deep.

he stands a good chance of making it home, John and Maureen ask him to take Will and Penny with him when he leaves. Smith, however, has other plans.

#8507 MY FRIEND, MR. NOBODY

Air date: 10/27/65
Writer: Jackson Gillis
Director: Paul Stanley
Guest Cast: William Bramley (Mr. Nobody)

Penny befriends a disembodied life force living in a cave below the planet's surface. When Smith accidentally injures Penny, the mysterious unknown force unleashes its wrath across the entire planet, until Penny intervenes . . . and the life form undergoes a magical transformation.

#8508 INVADERS FROM THE FIFTH DIMENSION

Air dates: 11/3/65 & 8/32/66
Writer: Shimon Wincelberg
Director: Leonard Horn
Guest Cast: Ted Lohmann (Alien), Joe Ryan (Luminary)

Aliens capture Smith, planning to replace their burnt-out computer with his brain. Smith offers to bring them one of the Robinsons instead, and sets about plotting to trick Will into coming with him.

#8509 THE OASIS

Air date: 11/10/65
Writer: Peter Packer
Director: Sutton Roley

Smith eats an alien food before it can be tested, causing him to grow into a giant. Convinced that the Robinsons were deliberately trying to kill him, Smith plots a fatal revenge.

#8510 THE SKY IS FALLING

Air date: 11/17/65
Writers: Barney Slater & Herman Groves
Director: Sutton Roley
Guest Cast: Don Matheson (Retho), Francoise Ruggieri (Moela), Eddie Rosson (Lunon)

The Robinsons find themselves unable to understand the electronic language of a visiting space family.

#8511 THE RAFT

Air date: 12/1/65
Writer: Peter Packer
Director: Sobey Martin
Guest Cast: Dawson Palmer (Bush Creature)

A small "lifeboat" is constructed to carry two of the Robinsons back to Earth. Smith clumsily launches it while he and Will are aboard, and it makes a safe entry and landing, but on what planet?

#8512 WISH UPON A STAR

Air dates: 11/24/65 & 9/7/66
Writer: Barney Slater
Director: Sutton Roley
Guest Cast: Dawson Palmer (Rubberoid)

Banished from the Robinson camp, Smith takes refuge in the wreck of an alien spaceship, where he finds a machine that can make wishes into reality. In return for being permitted back into camp, Smith donates the device to the Robinsons . . . and it begins to play on their greeds.

#8513 ONE OF OUR DOGS IS MISSING

Air dates: 12/8/65 & 8/24/66
Writer: William Welch
Director: Sutton Roley
Guest Cast: Dawson Palmer (Mutant)

Growling sounds are heard in the night, and *Jupiter 2*'s food supply is raided. The Robinsons can't decide whether it's the dog they found in a suspended-animation test ship, or something more.

#8514 ATTACK OF THE MONSTER PLANETS

Air dates: 12/15/65 & 5/4/66
Writers: William Read Woodfield & Allan Balter
Director: Justis Addiss

Giant cyclamen plants — which duplicate anything put into them — create an exact replica of Judy. While Smith refuses to tell John the location of the real Judy, the plant-replica feeds the

cylcamen all of *Jupiter 2's* deuterium fuel.

#8515 RETURN FROM OUTER SPACE

Air dates: 12/29/65 & 5/11/66

Writer: Peter Packer

Director: Nathan Juran

Guest Cast: Reta Shaw (Aunt Clara), Walter Sande (Sheriff Baxendale), Donald Loxby (Davey Sims), Sheila Mathews (Ruth Templeton), Helen Klee (Phone Operator Rachel), Robert Easton (Lacy), Harry Harvey, Sr. (Grover), Ann Dore (First Select-person), Keith Taylor (Theodore), Johnny Tuchy (First Boy)

Will uses the Taurons' maser device to send himself back to Earth. When he arrives, nobody will believe that he is a Robinson, or that his family is shipwrecked on an alien planet.

#8516 THE KEEPER (Part 1)

Air dates: 1/12/66 & 5/18/66

Writer: Barney Slater

Director: Harry Harris

Guest Cast: Michael Rennie (Keeper), Wilbur Evans (Lighted Head)

The Robinsons are suspicious of an intergalactic zookeeper when he seems to view them more as specimens than as humans. Their suspicions are well-founded. The Keeper wants Will and Penny.

#8517 THE KEEPER (Part 2)

Air dates: 1/19/66 & 5/25/66

Writer: Barney Slater

Director: Harry Harris

Guest Cast: Michael Rennie (Keeper)

Hoping to steal the alien's spaceship, Dr. Smith accidentally unleashes the Keeper's animals instead. The Keeper now has a threat to level: He will not recall his dangerous animals unless the Robinsons give him Will and Penny.

#8518 THE SKY PIRATE

Air dates: 1/26/66 & 6/1/66

Writer: Carey Wilbur

Director: Sobey Martin

Guest Cast: Albert Salmi (Tucker)

Will is kidnapped by, and later becomes friends with, a space pirate who is being pursued by a creature from another galaxy.

#8519 GHOST IN SPACE

Air dates: 2/2/66 & 6/8/66

Writer: Barney Slater

Director: Sobey Martin

Guest Cast: Dawson Palmer (Uncle Thaddeus)

Dr. Smith throws an explosive into a gaseous bog, creating an invisible, destructive force. While the other Robinsons look for some way to capture the thing, Smith plans to exorcise the force, which he believes is the poltergeist of his uncle Thaddeus.

#8520 THE MAGIC MIRROR

Air dates: 2/16/66 & 6/22/66

Writer: Jackson Gillis

Director: Nathan Juran

Guest Cast: Michael J. Pollard (Alien Boy)

Penny falls "through" an alien mirror and into a nightmarish world inhabited by a nameless boy and a monster. The problem: it is impossible to get out again.

#8521 THE WAR OF THE ROBOTS

Air dates: 2/9/66 & 6/15/66

Writer: Barney Slater

Director: Sobey Martin

Guest Cast: Robby the Robot (Robotoid)

Will repairs a deactivated robotoid . . . a robot with a will of its own. It helps the Robinsons with their chores, but secretly it is planning to kidnap for them its master on an alien planet.

#8522 THE CHALLENGE

Air dates: 3/2/66 & 6/29/66

Writer: Barney Slater

Director: Don Richardson

Guest Cast: Michael Ansara (Ruler), Kurt Russell (Quano)



"A visit to Hades," Year Two. Smith escapes the jaws of hell.

An alien boy from a highly aggressive civilization challenges Will to a duel of strength and courage. Neither Will nor his family knows that if Will wins, he and his family will be destroyed.

#8523 THE SPACE TRADER

Air dates: 3/9/66 & 7/6/66

Writer: Barney Slater

Director: Nathan Juran

Guest Cast: Torin Thatcher (Trader)

When a space merchant attempts to drum up business by destroying the Robinsons' food supply, a hungry Smith promises to will his body to the trader in 200 years in exchange for food. The fine print, unfortunately, allows the trader to collect immediately.

#8524 HIS MAJESTY SMITH

Air dates: 3/16/66 & 7/13/66

Writer: Carey Wilbur

Director: Harry Harris

Guest Cast: Liam Sullivan (Nexus), Kevin Hagen (The Master)

Smith is selected to be the king of an alien civilization, but only later finds the reason—the aliens select only the most useless creatures of the Universe, to be sacrificed to their primitive gods.

#8525 THE SPACE CROPPERS

Air dates: 3/30/66 & 7/20/66

Writer: Peter Packer

Director: Sobey Martin

Guest Cast: Mercedes McCambridge (Sybilla), Sherry Jackson (Effa)

Hoping to get back to Earth, Smith romances the mother of a clan of space hillbillies, unaware that they are growing a crop of plants that feed on animal and human flesh.

#8526 ALL THAT GLITTERS

Air dates: 4/6/66 & 7/27/66

Writer: Barney Slater

Director: Harry Harris

Guest Cast: Werner Klemperer (Bolix), Larry Ward (Ohan), Ted Lehmann (Voice), Bob May (Monster), Dawson Palmer (Monster)

A space thief entrusts Penny and Smith with his booty, a neck-ring that turns anything one touches into platinum. Smith, however, betrays the thief, keeping the ring for himself . . . and with it, accidentally turning Penny to platinum.

#8527 THE LOST CIVILIZATION

Air dates: 4/13/66 & 8/3/66

Writer: William Welch

Director: Don Richardson

Guest Cast: Kym Karath (Princess), Royal Dano (Major Domo), Dawson Palmer (Soldier)

According to the rules of an ancient civilization Will must marry the princess he kissed and awoke from suspended animation. The civilization has been stockpiling soldiers in freezing tubes, and now plans to conquer the Universe, beginning with Earth.

#8528 A CHANGE OF SPACE

Air dates: 4/27/66 & 8/17/66

Writer: Peter Packer

Director: Sobey Martin

Guest Cast: Frank Graham (Alien)

Will returns from a faster-than-light trip in an alien spaceship with his intelligence greatly increased. Smith, trying to repeat the trick on himself, returns instead as an old man.

#8529 FOLLOW THE LEADER

Air dates: 4/27/66 & 8/17/66

Writer: Barney Slater

Director: Don Richardson

Guest Cast: Gregory Morton (Alien Voice)

Knocked unconscious during a cave-in, John's mind and body are possessed by an alien warrior spirit. When the rest of the family becomes suspicious of John's

From "The Great Vegetable Rebellion," Year Three: buffoonery.



unusual behavior, he seals them up in the cave, and plots to throw Will off a cliff.

YEAR 2: 30 EPISODES (Color)

#9501 BLAST OFF INTO SPACE

Air dates: 9/14/66 & 5/3/67
Writer: Peter Packer
Director: Nathan Juran
Guest Cast: Strother Martin (Nerim)

The Robinsons prepare for a quick departure when they find that a mining engineer blasting for a life-giving mineral has caused a chain-reaction of earthquakes that will disintegrate the planet.

#9502 WILD ADVENTURE

Air dates: 9/21/66 & 5/10/67
Writers: William Read Woodfield & Allan Balter
Director: Ron Richardson
Guest Cast: Vitina Marcus (Lorelei)

Setting course for Alpha Centauri, the Robinsons' journey is hampered by Smith, who first dumps the ship's fuel supply into space and then almost pilots *Jupiter 2* into a sun. Later Smith is hypnotized by a space siren who wants *Jupiter 2*'s deuterium for food.

#9503 THE GHOST PLANET

Air dates: 9/28/66 & 5/17/67
Writer: Peter Packer
Director: Nathan Juran
Guest Cast: Sue England (Space Control Voice), Michael Fox (Summit Voice), Dawson Palmer (Cyborgs)

A voice purporting to be from Earth instructs Smith to land *Jupiter 2* on the planet it is passing. When Smith obeys, the Robinsons find a grotesque mockery of Alpha Control, hiding a civilization of robots who make human beings their slaves.

#9504 THE FORBIDDEN WORLD

Air dates: 10/5/66 & 5/24/67
Writer: Barney Slater
Director: Don Richardson
Guest Cast: Wally Cox (Tiabo), Janos Prohaska (Monster)

Jupiter 2 crash-lands on an alien planet whose sole inhabitants are a strange little hermit and his giant bird. Smith, Will and the robot are captured by the alien, who plans to mobilize an army to destroy *Jupiter 2*.

#9505 SPACE CIRCUS

Air date: 10/12/66
Writers: Bob and Wanda Duncan
Director: Harry Harris
Guest Cast: James Westerfield (Dr. Marvello), Melinda Fee (Fenestra), Harry Varteresian (Vicho), Michael Greene (Nubu), Dawson Palmer (Monster)

The owner of a space circus, realizing that Will has a mysterious ability to make things appear from thoughts, plans to kidnap him and make him part of the circus.

#9506 THE PRISONERS OF SPACE

Air date: 10/19/66
Writer: Barney Slater
Director: Nathan Juran
Guest Cast: Dawson Palmer (Monster)

An outer-space court accuses the Robinsons of various crimes in space, but after questioning it becomes apparent that



"Ghost in Space," Year One. Bog Monster or Uncle Thaddeus?

Smith is the true perpetrator behind each "crime." The Robinsons pool their efforts to keep alien justice from being done to Smith.

#9507 THE ANDROID MACHINE

Air date: 10/26/66
Writers: Bob and Wanda Duncan
Director: Don Richardson
Guest Cast: Dee Hartford (Verda), Fritz Feld (Mr. Zumdish), Tiger Joe Marsh (Guard), Dawson Palmer (Monster)

In tampering with an alien "department store" device, Smith accidentally "orders" himself an emotionless android whom the Robinsons teach to act human. Unfortunately, when the store's collection agency calls, there is nothing with which to pay for her.

#9508 THE DEADLY GAMES OF GAMMA 6

Air date: 11/2/66
Writer: Barney Slater
Director: Harry Harris
Guest Cast: Mike Kellin (Myke), Harry Monty (Geoo), Ronald Weber (Gromack), Peter Brocco (Alien Leader), Chuck Roberson (Alien Giant)

On the chance that he might return to Earth, Smith agrees to a boxing match between himself and a midget. Confident that he will win, and knowing that Earth will be sacrificed if he loses, Smith only later finds that the alien can make himself invisible.

#9509 THE THIEF FROM OUTER SPACE

Air dates: 11/9/66 & 5/31/67
Writer: Jackson Gillis
Director: Don Richardson
Guest Cast: Malachi Throne (Thief), Ted Cassidy (Slave), Maxine Gates (Pat Princess)

Convinced that the Robinsons have maps which will lead him to a space princess, a thief captures Will, Penny and Smith. Will is made into an apprentice thief, Penny is held prisoner, and Smith is marked for death under a pendulum.

#9510 CURSE OF COUSIN SMITH

Air date: 11/16/66
Writer: Barney Slater
Director: Justis Addis
Guest Cast: Henry Jones (Jeremiah), Allan Melvin (Little Joe)

An "alien" that Smith is terrified of turns out to be his own cousin Jeremiah, who is in cahoots with an intergalactic Mafia in an attempt to murder Dr. Smith and claim the family fortune.

#9511 THE DREAM MONSTER

Air date: 12/21/66
Writer: Peter Packer
Director: Don Richardson
Guest Cast: John Abbott (Sesmar), Dawson Palmer (Raddion), Harry Monty (First Midget), Frank Delfino (Second Midget)

To make his android more "human," a

space scientist drains all emotions from the Robinsons, leaving them unimaginative and apathetic.

#9512 WEST OF MARS

Air dates: 11/30/66 & 7/5/67
Writer: Michael Fessier
Director: Nathan Juran
Guest Cast: Allan Melvin (Enforcer), Charles Arthur (Photo DBL), Mickey Mann (Dee), Lane Bradford (Pleiades Pete), Eddie Quinlan (Bartender), Ken Mayer (Customer)

Smith's doppelganger, a space desperado, forces him to change clothes. Smith is then arrested as the real gunslinger, and is taken away to an alien planet to be executed for his "crimes."

#9513 A VISIT TO HADES

Air dates: 12/7/66 & 6/7/67 & 9/11/68
Writer: Carey Wilbur
Director: Don Richardson
Guest Cast: Gerald Mohr (Morbus)

Smith descends to a fiery nether region and thinks he has literally gone to Hell. Actually, he is in a space prison for a criminal who is using Dr. Smith to help him escape.

#9514 THE WRECK OF THE ROBOT

Air dates: 12/14/66 & 6/14/67
Writer: Barney Slater
Director: Nathan Juran
Guest Cast: Jim Mills (Alien #1)

Aliens steal and disassemble the Robinsons' robot in an attempt to find out how Earth machines work. With that knowledge, they plan to build a machine to take over all other machines and subjugate the human race.

#9515 THE GOLDEN MAN



"There Were Giants in the Earth," Year One Solid adventure.

Air dates: 12/28/66 & 6/21/67
 Writer: Barney Slater
 Director: Don Richardson
 Guest Cast: Dennis Patrick (Keema),
 Ronald Gans (Frog Alien), Bill Troy
 (Handsome Alien)

Two alien representatives arrive to fight a war between planets. A kindly, handsome alien appeals to the Robinsons for weapons to destroy his enemy, an inhospitable frog. The Robinsons are hesitant, but Smith secretly delivers the weapons... and learns the real truth.

#9516 THE GIRL FROM THE GREEN DIMENSION

Air dates: 1/4/67 & 6/28/67
 Writer: Peter Packer
 Director: Nathan Juran
 Guest Cast: Vitina Marcus (Athena),
 Harry Raybould (Urso)

Smith becomes the third side in an alien love triangle when one of the aliens turns Will's skin green and will not restore him unless Smith consents to a duel to the death.

#9517 THE QUESTING BEAST

Air date: 1/11/67
 Writer: Carey Wilbur
 Director: Don Richardson
 Guest Cast: Hans Conreid (Sagamoto),
 Sue England (Que Track Voice), Jeff
 County (Gundemar)

Will discovers that a knight's tales of battling with a dragon are lies, and loses his faith in people. Meanwhile, the knight, upon finally catching up with the dragon, discovers that it is an intelligent lifeform, and loses his desire to slay it, which was his only purpose in life.

#9518 THE TOYMAKER

Air date: 1/25/67
 Writers: Bob and Wanda Duncan
 Director: Robert Douglas
 Guest Cast: Fritz Feld (Zumdish), Walter
 Burke (Om), Tiger Joe Marsh (Security
 Guard), Dawson Palmer (Monster), Larry
 Dean (Wooden Soldier)

Smith is captured by a Celestial Department Store ordering machine, made into a clown and put into the toy department. Will and the robot follow him into the machine and find a passageway back to Earth.

#9519 MUTINY IN SPACE

Air dates: 2/1/67 & 7/26/67
 Writer: Peter Packer
 Director: Don Richardson
 Guest Cast: Ronald Long (Admiral Zahrk)

An insane space admiral abducts Will, Smith and the robot and uses them as his crew in his relentless search for his first mate, who committed mutiny.

#9520 THE SPACE VIKINGS

Air dates: 2/8/67 & 7/12/67
 Writer: Margaret Brookman Hill
 Director: Ezra Stone
 Guest Cast: Sheila Mathews (Brynhilde),
 Bern Hoffman (Thor)

When the god Thor discovers that Smith has stolen his magic gloves and hammer, he challenges him to a duel to the death. To save his neck, Smith convinces Thor that he is ineffectual and would lose... just when Valhalla is attacked by giants.

#9521 TREASURE OF THE LOST PLANET

Air date: 3/1/67
 Writer: Carey Wilbur
 Director: Harry Harris
 Guest Cast: Albert Salmi (Tucker), Craig
 Duncan (Deek), Jim Boles (Smeek),



"One of Our Dogs Is Missing," Year One. One of the better scripts that didn't showcase Smith.

Dawson Palmer (Izrulan)

A hideous mechanical head mistakes Dr. Smith for its master and tries to lead him to a priceless treasure. A humanoid group of pirates finds out and forces Smith to take them along.

#9522 ROCKET TO EARTH

Air dates: 2/15/67 & 8/9/67
 Writer: Barney Slater
 Director: Don Richardson
 Guest Cast: Al Lewis (Zalto)

Smith plays sorcerer's apprentice to a space magician, hoping to steal his spaceship and return to Earth. The ship, though, is programmed to self-destruct when it reaches outer space.

#9523 THE MECHANICAL MEN

Air dates: 4/5/67 & 8/30/67
 Writer: Barney Slater
 Director: Seymour Robbie
 Guest Cast: Jim Mills (Leader)

To provide themselves with an ideal leader, tiny mechanical versions of the Robinsons' robot place Smith's cunning personality into the robot, and vice versa. Smith then becomes courteous and brave, while the robot turns into a very clever enemy.

#9524 REVOLT OF THE ANDROIDS

Air dates: 3/8/67 & 7/19/67
 Writers: Bob and Wanda Duncan
 Director: Don Richardson
 Guest Cast: Dee Hartford (Verda), Don
 Matheson (IDAK Alpha 12), Dawson
 Palmer (IDAK Omega 17 & Monster)

Verda returns, pursued by an alien superman sent to bring her back or destroy her. When the Robinsons win over the alien superman's sympathies, the CDS machine simply creates another one, stronger and totally devoted to destruction.

#9525 THE CAVE OF THE

WIZARDS

Air dates: 2/22/67 & 8/2/67
 Writer: Peter Packer
 Director: Don Richardson
 Guest Cast: Bob May (Computer),
 Dawson Palmer (Rock Creature), Jim
 Mills (Eye), Michael Fox (Brain), Larry
 Dean (Mummy)

Luring Smith into a cave, a computer gradually takes over his mind and body, transforming him into an alien. With a launch window coming up soon, the Robinsons must get Smith's true identity to emerge, or leave him behind.

#9526 THE COLONISTS

Air date: 3/15/67
 Writer: Peter Packer
 Director: Ezra Stone
 Guest Cast: Francine York (Niolani)

The Robinson men are captured by female warriors and put to work, while the women are treated to lives of luxury. The men's fate hinges on Smith, who has wormed his way into the space queen's affections and can sabotage her base.

#9527 TRIP THROUGH THE ROBOT

Air dates: 3/22/67 & 8/16/67
 Writer: Barney Slater
 Director: Don Richardson

Losing power and unable to be recharged, the dying robot suicidally wanders into a gaseous area, where the vapors turn him into a giant. Smith and Will crawl inside him to reverse his ionic process, shrink him back to size, and possibly save him.

#9528 THE PHANTOM FAMILY

Air dates: 3/29/67 & 8/23/67
 Writer: Peter Packer
 Director: Ezra Stone
 Guest Cast: Alan Hewitt (Lemnoc)

Will discovers that his family has been replaced by android duplicates. Their creator wants Will to teach them how to act like real human beings... or the original Robinsons will die.

#9529 THE ASTRAL TRAVELER

Air date: 4/12/67
 Writer: Carey Wilbur
 Director: Don Richardson
 Guest Cast: Sean McClory (Hamish),
 Dawson Palmer (Angus)

Will passes through a space warp to 19th-century Scotland, where a ghost and a monster inhabit an old castle. When Smith follows and the ghost finds that Smith's ancestors were responsible for his death, he plans Smith's beheading. But mercy arrives for both Smith and the ghost from beyond.

#9530 THE GALAXY GIFT

Air date: 4/26/67
 Writer: Barney Slater
 Director: Ezra Stone
 Guest Cast: John Carradine (Arcon), Jim
 Mills (Saticon #1)

Penny's loyalties are tested when she must either watch her family die or give up an amulet an alien has warned her not to. Other aliens will transport her to an unreal "Earth" as a reward, if she will sacrifice the gift.

YEAR 3: 24 EPISODES (Color)

#1501 CONDEMNED OF SPACE

Air dates: 9/6/67 & 3/20/68
 Writer: Peter Packer
 Director: Nathan Juran
 Guest Cast: Marcel Hillaire (Phanzig),
 Robby the Robot (Robot Guard)

Jupiter 2 lifts off only hours before the planet is scheduled to collide with a comet. In space once again, the Robinsons discover a ship full of frozen criminals. Smith releases one, who releases another, and another, until a full-scale escape is mounted.

#1505 VISIT TO A HOSTILE PLANET

Air dates: 9/13/67 & 3/13/68
 Writer: Peter Packer
 Director: Sobey Martin
 Guest Cast: Pitt Herbert (Grover), Robert Foulk (Cragmire), Robert Pine (Craig), Norman Leavitt (Charlie), Clair Wilcox (Stacy)

Runaway acceleration carries *Jupiter 2* to Earth, in the year 1947, where it is mistaken for a UFO. Determined to stay, Smith joins the local townspeople in preparing an attack on the "flying saucer."

#1506 KIDNAPPED IN SPACE

Air dates: 9/20/67 & 3/27/68
 Writer: Robert Hamner
 Director: Don Richardson
 Guest Cast: Grant Sullivan (Alien #764), Carol Williams (Alien #1220), Joey Russo (Young Smith)

Androids ruled by a giant computer shanghai *Jupiter 2* and force the robot to repair their failing leader. Meanwhile, Smith tampers with a time-control device and is turned into a little boy. Elsewhere, John is killed by a laserbeam.

#1502 HUNTER'S MOON

Air dates: 9/27/67 & 4/3/68
 Writer: Jack Turley
 Director: Don Richardson
 Guest Cast: Vincent Beck (Megazor)

John kills an attacking monster which turns out to have been the quarry in an alien's hunt. As punishment, John is made the new quarry in a deadly game of cat-and-mouse.

#1503 THE SPACE PRIMEVALS

Air dates: 10/4/67 & 4/10/68
 Writer: Peter Packer
 Director: Nathan Juran
 Guest Cast: Arthur Batanides (Rongah)

On their way to cap a threatening volcano, Don and Smith are captured by primitives who are governed by a com-



"Invaders from the 5th Dimension," Year One. After Will's brain.

puter, and face two possible deaths: execution by the tribe or burning under the lava of the looming volcano.

#1508 THE SPACE DESTRUCTORS

Air dates: 10/11/67 & 4/17/68
 Writer: Robert Hamner
 Director: Don Richardson
 Guest Cast: Tommy Farrell (Cyborg)

Smith finds an android-creating device and makes himself a set of conquering soldiers who look exactly like him. In trying to stop him, Will falls into the machine, and emerges with Smith's face and a lust for killing.

#1509 THE HAUNTED LIGHTHOUSE

Air dates: 10/18/67 & 4/24/68
 Writer: Jackson Gillis
 Director: Sobey Martin
 Guest Cast: Lou Wagner (J-5), Woodrow Parfrey (Col. Fogey), Kenya Coburn (Zaybo)

Leaving their planet, which is being swept by a space storm, the Robinsons take along a lost alien boy, whose mental powers and unusual "pet" are unleashed when the ship stops at a space station.

#1507 FLIGHT INTO THE FUTURE

Air dates: 10/25/67 & 5/1/68
 Writer: Peter Packer
 Director: Sobey Martin
 Guest Cast: Don Eitner (Sgt. Smith), Lew Gallo (Cmdr. Fletcher)

Will, Smith and the robot land the Space Pod on a planet that seemingly defies logic — fruit explodes, invisible birds cast shadows, and the Robinsons' descendants claim that the year is 2270 AD.

#1510 COLLISION OF THE PLANETS

Air dates: 11/8/67 & 5/8/68
 Writer: Peter Packer
 Director: Don Richardson
 Guest Cast: Dan Travanty (Ilan), Linda Gaye Scott (Alien Girl), Joey Tata (Alien #3), Dawson Palmer (Alien #4)

Four space hippies are assigned by their leader to blow up the Robinsons' planet without giving them time to make repairs and leave. The Robinsons' only hope seems to be Smith, who has been transformed into a space-age Samson by a weird gas.

#1511 THE SPACE CREATURE

Air dates: 11/15/67 & 5/15/68
 Writer: William Welch
 Director: Sobey Martin
 Guest Cast: Ronald Gans (Creature), Bob

May (Blue Mist)

Jupiter 2 is locked in orbit around a planet which harbors a creature that feeds on fear. In order to create its life-food, the being causes the Robinsons to vanish from the ship one-by-one, leaving a psychotic Dr. Smith, who is trying to murder Will.

#1504 DEADLIEST OF THE SPECIES

Air dates: 11/22/67 & 5/22/68
 Writer: Robert Hamner
 Director: Sobey Martin
 Guest Cast: Ronald Gans (Alien Leader), Lyle Waggoner (Mechanical Man 1), Sue England (Female Robot), Ralph Lee (Mechanical Man 2)

The robot falls in love with an alien female robot, who is being hunted by law officers of her world for being a killer.

#1514 A DAY AT THE ZOO

Air dates: 11/29/67 & 5/29/68
 Writer: Jackson Gillis
 Director: Irving Moore
 Guest Cast: Leonard Stone (Farnum), Gary Tigerman (Oggo), Ronald Weber (Mort)

An intergalactic showman puts the Robinsons on exhibit in his space zoo. During an escape attempt, Will and his captor fall into another time zone, while Smith decides to take over the zoo's operation himself.

#1515 TWO WEEKS IN SPACE

Air dates: 12/13/67 & 6/5/68
 Writer: Robert Hamner
 Director: Don Richardson
 Guest Cast: Fritz Feld (Zumdish), Richard Krisher (MXR), Eric Matthews (QZW), Edy Williams (Non), Carroll Roebke (Tat)

Zumdish, now operating a tour agency, comes to the Robinsons' planet with clients. Smith seizes the opportunity to turn the presently-empty *Jupiter 2* into a resort hotel, unaware that the four vacationing aliens are murderers hiding out from the law.

#1513 CASTLES IN SPACE

Air dates: 12/20/67 & 6/12/68
 Writer: Peter Packer
 Director: Sobey Martin
 Guest Cast: Alberto Monte (Chavo), Corinna Tsopei (Reyka)

The Robinsons give refuge to a beautiful ice princess who is running from a bounty hunter. When the hunter captures Will, he suggests a trade ... the boy for the princess.

#1512 ANTI-MATTER MAN

Air dates: 12/27/67 & 6/19/68
 Writers: Barney Slater and Robert Hamner
 Director: Sutton Roley
 Guest Cast: Mark Goddard (Drun)

An experiment gone awry whisks John away to a surrealistic anti-matter world, and substitutes John's anti-matter double, a criminal. Will, Smith and the robot attempt to rescue the real John, who has been imprisoned by a monster and a psychotic version of Don.

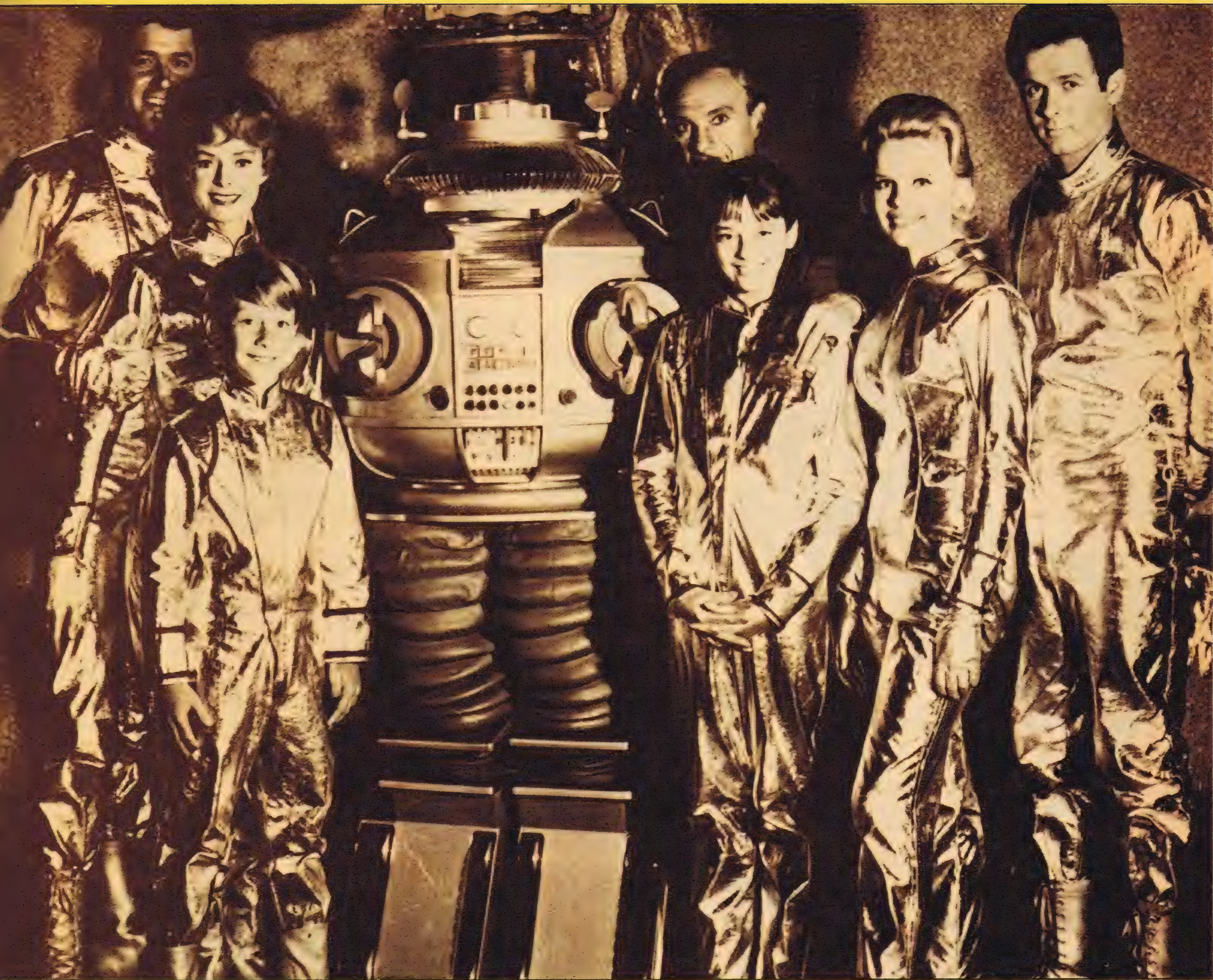
#1516 TARGET: EARTH

Air dates: 1/3/68 & 6/26/68
 Writer: Peter Packer
 Director: Nathan Juran
 Guest Cast: James Gosa (Gitt Proto), Brent Davis (Mike Officer), Thant Brann (2nd Officer)

Shapeless aliens imprison the Robinsons, make themselves into their



Michael Rennie as "The Keeper," from the Year One two-parter.



Left-to-right: Guy Williams, June Lockhart, Bill Mumy, Robot, Jonathan Harris, Angela Cartwright, Marta Kristen and Mark Goddard.

doubles, and hijack *Jupiter 2*. Will and Smith escape imprisonment, club their impostors, and board *Jupiter 2* with the aliens for a flight to Earth.

#1519 PRINCESS OF SPACE

Air dates: 1/10/68 & 7/3/68
 Writer: Jackson Gillis
 Director: Don Richardson
 Guest Cast: Robert Foulk (Kraspo), Arte Johnson (Fedor), Sheila Mathews (Aunt Gamma)

Confusion surrounds Penny's lineage when she is taken for a space princess, put onto an alien ship and trained to take over the throne on the aliens' planet.

#1518 THE TIME MERCHANT

Air dates: 1/17/68 & 7/24/68
 Writers: Bob and Wanda Duncan
 Director: Ezra Stone
 Guest Cast: John Crawford (Dr. Chronos), Byron Morrow (General), Hoke Howell (Sgt.)

A time merchant who lives in a Dali-esque world prepares to curtail the

Robinsons' lives because they accidentally interrupted his time-trip. Smith, meanwhile, having returned to Earth in 1997, must re-board *Jupiter 2* or watch it be destroyed.

#1520 THE PROMISED PLANET

Air dates: 1/24/68 & 9/4/68
 Writer: Peter Packer
 Director: Ezra Stone
 Guest Cast: Gil Rogers (Bartholomew), Keith Taylor (Edgar)

Told they are approaching an Earth colony, the Robinsons land on a planet whose culture is totally geared towards teenagers. Soon, subtle forms of brainwashing cause the older Robinsons and their children to disassociate themselves from each other.

#1522 FUGITIVES IN SPACE

Air dates: 1/31/68 & 7/31/68
 Writer: Robert Hamner
 Director: Ezra Stone
 Guest Cast: Michael Conrad (Creech), Tol Avery (Warden), Charles Horvath (Guard #1)

Don and Smith are framed as criminals and sent to the toughest prison in the galaxy. While Will and the robot try to figure a way to get them out, Don and Smith argue over whether or not to go along with a criminal's escape plan.

#1523 SPACE BEAUTY

Air dates: 2/14/68 & 8/14/68
 Writer: Jackson Gillis
 Director: Irving Moore
 Guest Cast: Leonard Stone (Farnum), Dee Hartford (Nancy), Miriam Schillar (Miss Teutonium)

Farnum, now in the beauty contest business, tries to sign up Judy as a contestant. If he doesn't, his alien master, a man made of fire, will keep his soul.

#1517 THE FLAMING PLANET

Air dates: 2/21/68 & 7/10/68
 Writer: Barney Slater
 Director: Don Richardson
 Guest Cast: Abraham Sofaer (Sobram)

To alleviate a crisis, *Jupiter 2* must orbit a planet for several hours. But the alien who resides there, the last member of a proud warrior race, will not permit it

unless someone stays behind with him to wage one last, glorious battle.

#1521 THE GREAT VEGETABLE REBELLION

Air dates: 2/28/68 & 7/17/68
 Writer: Peter Packer
 Director: Don Richardson
 Guest Cast: Stanley Adams, (Tybo), James Millhollin (Willoughby the Llama)

On an alien planet, Dr. Smith plucks a flower, arousing accusations of murder from a giant talking carrot, who plans to punish the Robinsons by assimilating them into the plant world.

#1524 JUNKYARD OF SPACE

Air dates: 3/6/68 & 8/21/68
 Writer: Barney Slater
 Director: Ezra Stone
 Guest Cast: Marcel Hillaire (Junkman)

Jupiter 2's latest landfall is a planet which is used as the galaxy's junkyard. With the ship's food supplies deteriorating, Smith sacrifices first the robot's parts to the planet's junkman, then *Jupiter 2* itself.





PHOTOS: © 1978 DAWN ASSOCIATES/TERENCE KOLBERT



Top of page: Filmmaker George Romero, the father of the Living Dead. Above: There are very few survivors in the war between the living and the undead in *Dawn of the Dead*'s slightly mauled shopping mall. Right: Tom Savini's inventive makeup allowed actors to cut up on the set.

GEORGE ROMERO

Master of the Living Dead

Filmmaker George Romero doesn't mind the slapstick ultra-violence in *Dawn of the Dead*. . . there's philosophical clout beneath that gore.

By STEVE SWIRES

When there's no more room in hell, the dead will walk the earth!" More than an effective line of advertising copy, that quote is an apt description of the nightmare vision of writer-director George A. Romero. Best known for his cult classic, *Night of the Living Dead*, made in 1967, and more recently the midnight-screening favorite *Martin*, Romero is set to permanently rise from the underground as his latest film, *Dawn of the Dead*, bursts across the nation's theater screens.

"Bursts" is precisely the word, because when the dead walk the Earth, the blood flows freely, in great gushing gallons, as the human race becomes a collective appetizer for an army of hungry zombies. A continuation and extension of the events in *Night*, rather than a traditional sequel, *Dawn* takes full advantage of its near \$2-million budget with a visual slickness and professional polish that rivals many a major studio production. Chief among its highlights are the spectacularly gruesome cosmetic special effects created by makeup expert Tom Savini. In fact, in its original, unrated, 173-minute rough cut, it may well be the most violent motion picture ever made, wherein Romero makes Sam Peckinpah look like Walt Disney.

"It's comic book violence," insists Romero, as he wolfs down a quick lunch in his crowded New York office while awaiting what turned out to be a sold-out sneak preview of the film that night. "It's plasticized so much that I don't think it can be taken seriously. Yes, it's violent in terms of what happens, but it's not upsetting to me."

Even so, the 38-year-old Romero and his imaginative low-budget movies have been happily upsetting audiences for 12 years.

Considering how efficiently he's executed his bizarre ideas, it's surprising to discover that this large, bearded, friendly fellow didn't start out in life surrounded by scenes of gore and horror.

"I was born in New York City and grew up in the Parkchester section of the Bronx," Romero recalls. "I went to Pittsburgh to go to college at Carnegie-Mellon and studied painting and design. I didn't know where I was going then, and I had no idea what I wanted to do. After three years of that I transferred into the drama department. I stayed there for two years, and then I went out with a bunch of friends of mine and shot a film."

Actually, Romero's first exposure to filmmaking occurred some years earlier. "I was interested in film ever since I was a kid, and I even made a movie when I was 14. It was called *The Man from the Meteor*, and it was loosely inspired by *The Man from Planet X*. It was in color but was silent, and I borrowed my uncle's 8mm equipment to make it. As a matter of fact, I was arrested because of it, for throwing a flaming dummy off a rooftop in the Bronx. That was my first experience with public outrage at my work. But I was able to coerce a bunch of my friends into doing the movie with me, and I'm still basically doing the same thing to this day."

It was only natural that Romero would have been influenced by a 1950s science-fiction film, since he spent a great deal of his childhood interested in the fantasy field. "The picture I liked the most when I was growing up was *The Thing*," he says. "That scared the hell out of me. The comics I read were the EC books, like *Tales from the Crypt*. I was also a *Mad* freak from the very early days. I can even remember being at an impressionable age when *The Twilight Zone* was first on."

"That's the stuff which interested me.

Probably parental discouragement had something to do with it, too. That was the extent to which you rebelled in those days—you listened to the right rock stations and you read the EC books, even though your parents found them and burned them. Hollywood wasn't taking the fantasy genre very seriously back then, so almost nobody was getting budgets and doing any decent work in the area. There were always little horror movies out, though, and even the junkiest ones were great. They were fabulous, and I enjoyed them all. That's really what it's about. As the genre has matured, it's still paying homage to the schlock. Part of the fun is the flashback to that time when they were so awful."

The movie Romero and his friends made in college was called *Expostulations*, "which I don't count among my films," he says laughing. "We convinced somebody to 'angel' us to \$3,500. It was a 16mm Bolex job that we never even finished."

"But all of us were interested in the medium, so we took the little bit of equipment we could scrounge together and just started a company called The Latent Image, to make commercials and industrial films. At that point, from 1962 through 1967, I learned most of what I know about the medium itself. We lucked in, and were in the right place at the right time in Pittsburgh, when the television commercial was just coming into its own."

Among the national TV ad accounts Romero worked on were U.S. Steel, Alcoa and Calgon. One commercial in particular, for the latter company, went on to win a number of advertising awards. "It was around the time of *Fantastic Voyage*," Romero remembers. "We had a team of scientists reduce themselves to micro-size, and in a little submarine they went down into a washing machine. They got trapped in the fibers of a T-shirt, and found that

"... It's comic book violence. It's plasticized so much that I don't think it can be taken seriously. It's violent in terms of what happens, but it's not upsetting to me."



A crowd of zombies takes a stroll in the movie that started it all: Romero's *Night of the Living Dead*.

"...I originally wrote read Richard Matheson's *I Am a Legend* concept about incoming and outgoing societies and a state of

Night of the Living Dead as a 60-page

Calgon was able to blow them free."

In spite of his success, Romero never intended to concentrate exclusively on commercials. "It was just rebelliousness that made us start the company. Our real motive was: 'Man, if we do these commercials, that'll pay the bills, and we can get a camera and make some films.' We tried for a couple of years to promote three non-genre feature scripts but we could never get them off the ground. We decided that we didn't want to wait and that we should make something which would be commercial, at least on the surface. It just seemed that if you made a horror film it was easier to sell."

The horror film they made, *Night of the Living Dead*, has been hailed by *Newsweek* as being "a true horror classic," and by Britain's prestigious *Sight and Sound* as "the most horrifying horror movie ever made." A chilling, almost semi-documentary thriller about the dead returning to life and attacking—eating—the living, the picture was shot in 35mm black and white over a period of nine months in Evans City, Pennsylvania, at a total budget of just \$114,000. In the 12 years since its initial release, it has returned in excess of \$10 million in rentals, making it one of the most financially successful independent films ever made.

Although its most exploitable element was its explicit gore, the movie enabled Romero to realize a more ambitious intention. "I originally wrote it as a 60-page short story after I read Richard Matheson's *I Am a Legend*, which I loved but found lacking in certain areas. It inspired me to create an allegorical concept about incoming and outgoing societies and a state of revolution without discussing specific ideologies, but rather examining the phenomenon of what happens when a revolutionary society with

a totally new morality deposes an operative societal structure.

"It happened in three stages, right from the jump. Stage one was the beginning of the phenomenon, which we covered in *Night*. At the end, the operative society was still seemingly in control, although the specific humans we were dealing with did die and we had a generally pessimistic outlook toward the future. Stage two was equal balance, and that became *Dawn of the Dead*. At that point it can go either way. In stage three, the new zombie society is dominant, but in the denouement you find out that even though the new society is the operative one, it's under the control of a few elitist dictatorial humans. They fall right into the same pattern of human society being controlled by outside forces."

That's a pretty heavy intellectual load for a simple "horror film" to carry, but Romero wouldn't have it any other way. "It's like a handshake with the audience," he believes. "I wouldn't want to do it if there weren't something more substantial there. It's what I look to fantasy for. However, I don't want to preach. I don't mean to imply at all that I have new ideas or that I'm trying to communicate solutions. I'm simply making an observation about what happens with societal overthrow. It's just that I'd rather be consciously aware of the allegory and have it there as a sub-text, instead of just being out shooting ducks."

As he did with his television commercials, Romero turned to his friends and business associates for financial and creative support, forming a collapsible corporation, Image Ten, with nine other people, solely for the production of *Night of the Living Dead*. For his part, Romero co-wrote, directed, photographed and edited the picture.

"Each one of us put in \$600 seed money," he recalls, "and we went out and bought a case of film and some costumes and rented a farm house. It was distinctly a

community effort."

After its completion, Romero and his partners were faced with the problem of finding a distributor for their picture. That proved to be a difficult task for a group of innocents from Pittsburgh. "We always believed we would be able to sell it to somebody," he says. "When it was finished, Russ and I threw the print in the car, came to New York and showed it to Columbia. They loved it, but they held it for a couple of months and then said their reason for not taking it was that it was in black and white. We went to American-International. They said it was too unmitigating and wanted the ending changed."

"Then we got awakened to the realities of the business. It's a very small family, and there aren't very many places you can go to get your film distributed. We started to run into resistance and we lost our ability to get in to see people, based on the word getting out that we couldn't make a deal and that the film was pretty violent."

Eventually, a sales agent was hired to represent them, and the situation improved. Walter Reade made the best offer, and finally released *Night* in the summer of 1968 through its Continental Films. For Romero and his associates, however, their problems were far from over.

"There was a contract violation, which caused Image Ten to sue Reade. They were contracted to play *Night* as the 'A' picture for so many years, even if they doubled it off with something. It turned out that they owned one of the movies they doubled it off with, so they didn't have to pay royalties, yet they were splitting the pie equally. Then they started to play it as the 'B' under pictures like *Slaves*. There was also a question of their accurately reporting all the money it was making. Image Ten won the lawsuit all the way up through the Pennsylvania Supreme Court. In fact, the original suit was for \$1.5 million, and the court awarded \$3 million. There was no collection, though, because by then Reade had gone bankrupt."

Romero was far from idle during these protracted legal entanglements. Besides continuing to shoot commercials, he went on to make three additional feature films in rapid succession, although they too exper-

experienced distribution difficulties.

"When *Night* started to make money and get good reviews," he relates, "a group of investors from Pittsburgh came to us and said, 'Okay, here's some money—go make a movie.' I was really paranoid then about not wanting to be typed as a 'horror director.' I had a script by Rudy Ricci called *There's Always Vanilla*, which was a little romantic comedy that didn't pretend to be anything else, so we made it. We wanted to consciously do something that looked 'studio,' just to prove a point to all the people who said *Night* looked like it was printed on old army blankets. I was misguided, and it shouldn't have been made."

Romero considers his third picture, the occult-oriented *Jack's Wife*, which received limited release from Jack H. Harris, to be "my impression of what was happening in the beginnings of consciousness raising, in terms of women's posture in society. It wasn't a witchcraft movie per se. It concerned a comfortable suburban housewife who became involved with a woman who claimed to be a real witch. She was frightened that the devil was getting to her and making her behave in certain ways, and it was really about the changes that she went through."

Although neither film did much for Romero's reputation, they at least provided him with an opportunity to further improve his technical skills. Besides writing *Jack's Wife*, he directed, photographed and edited both movies, which were shot in 16mm color. The maturity garnered from this increased experience was clearly evident in his fourth film—*The Crazies*—a suspense thriller about the Army's efforts to isolate the inhabitants of a small town that was the site of an accidental bio-weapons spill, which turned those exposed to the virus into crazed killers.

"We co-produced it with Cambist, who over-evaluated it. They thought they had a smash, so they talked themselves out of opening wide with it and decided to spend big money on a New York opening, which they didn't really know how to handle. Instead of treating it carefully, they spent their money on 50-foot high statues of the soldiers in Times Square. Hessel even refused to promote the fact that I had directed *Night of the Living Dead*. He literally said, 'Why should I make money for Walter Reade?' He didn't understand the film, and in essence he blew his wad. It didn't even survive a week."

Having struck out three times in a row, Romero decided in 1972 to re-evaluate his

career goals, and took a four-year hiatus from feature-film work. "Around that time I first met my partner and producer, Richard Rubenstein," he recalls. "I said to myself, 'I've got to find out what the business is about, and Richard convinced me that the approach was to set ourselves up corporately, which we did as The Laurel Group. We have a publishing division, and we've arranged the publication of over 50 books. We've also imported many European films, and have used them to develop working relationships with the industry. We became heavily involved in television as well, and produced 17 hour-long sports biographies."

With renewed confidence and experience, Romero was ready to return to the motion-picture marketplace. His re-entry was *Martin*, a remarkably subtle and sympathetic character study of a repressed young man who may or may not be a vampire. Shot in 16mm over a six-month period at a cost of less than \$150,000, the film is Romero's most serious and thought-provoking work to date. Once again, he went beyond the blood-letting in search of deeper concerns. As he wrote in the afterword to his novelization of the screenplay, published in hardcover by Stein and Day, "*Martin* is about all the monsters of the world, proposing that they are simply extensions or exaggerations of a strain present in all of us."

Again, however, Romero encountered problems with the realities of distribution. "It's not the kind of film you can drop into middle America with a moderate ad campaign," says Romero, "and expect word-of-mouth to spread like wildfire so that people come and launch it through the roof. Since the people I'm trying to reach are going to see it anyway, the decision was made to keep it small." As a result, the picture, released by Libra Films, has acquired a loyal following on the popular midnight-screening circuit.

Even that following, though, may not be prepared for the overwhelming visceral assault Romero launches in *Dawn of the Dead*. The film focuses on four humans, fleeing from the zombie rampage, who pause for refreshment at an abandoned shopping mall, and then, seduced by their lavish surroundings, defend their fortress against the murderous assault. In addition to his already-established societal overthrow allegory, Romero introduces the concept of revenge against the "temple of consumerism," which serves as a backdrop to the symphony of slaughter.

"The explicit violence is necessary," Romero believes, "because it's partially what the film is about. There's a violent under-bed in America, and violence is certainly an integral part of any revolution. Having it there in such abundance is almost easier to take than an occasional isolated

moment. It becomes texture—it's constantly threatening and you don't know when it's going to unleash. In the same way that we've learned to live with the bomb and with the reality that we can walk down the street and get mugged, and yet we've been able to ignore that and go on with the rest of our lives hoping it doesn't happen to us, I'm kind of playing around a little bit to see if the violence can be that dominant a factor in the film and still enable the audience to get past it and experience the story line and the allegory."

Nevertheless, Romero isn't unaware of the potential for public outrage. "What bothers me most about the movie is that I've seen audiences get off on the idea of having possession of the mall. That's a dangerous fantasy, just as I think the most damaging thing about television is that it breeds familiarity with affluence. It causes people to think, 'Oh, it's right there next to me, and it should belong to me.' That's why people felt free to help themselves to whatever they wanted during the last New York City blackout. I don't think the picture will cause anybody to go out and shoot someone—but it just might cause somebody to try to break into a shopping mall."

Having completed his most expensive and challenging assignment, Romero is already at work trying to find backers for his future projects. His pragmatic attitude reflects his many years of dues-paying. "I've known a lot of filmmakers who spent five years trying to put *one* idea together, and that can be disastrous. I'm too much of a realist for that. Right now I have four properties that I like very much. Of course I have favorites, but I'm willing to take any one of the four that's immediately financable. One of them is the third *Dead* film, but I want some space before doing that. Another is a 1950s UFO comedy that Rudy Ricci wrote, called *Shoo-Bee-Doo-Bee Noon*. The third is a motorcycle movie called *Knights*, which Roger Corman hasn't come near to touching. I'd rather not talk about the fourth one, because it's so fragile an idea that I keep waiting to read that somebody is going to do it tomorrow."

Aware that the uncertainties of long-range planning have already lost him the opportunities to direct *Salem's Lot* and *Rolling Thunder* among others, Romero still sees sufficient reason for guarded optimism about his career. "*Dawn of the Dead* has proven to the mainstream film industry that we can handle big money effectively, and that we can produce big. On the other hand, *Martin* is getting us more attention in the creative sense. They're completely different kinds of movies, so it's a nice balance, and I'm happy to have them both out at the same time."

"If I could get into a position where I had enough clout to still make films the way I want to make them, then I'd love nothing better than to work through the major studio system, and have access to their equipment, soundstages, cash and the time that comes with the cash."

INTERPLANETARY EXCURSIONS, INC.

Port of Call: Hektor Among the Oddballs

As I.E.I. clients and other space explorers know full well by this time, you can't trust the Solar System. If ever an object was discovered Out There that had no surprises (at least when we learned to look for them), I.E.I. hasn't heard of it. About the only thing you can count on is that they'll be round.

Feldercarb!

None of them are round. Planets, including the Earth, are flattened at the poles—or rather bulge at the equator—because they spin, and are further distorted (Earth is pear-shaped) due to such things as irregular mass distribution. But even if, for the sake of argument, you write the planets off as balls, there are still some mighty strange shapes orbiting around the system.

Phobos and Deimos, for example, the Martian moons, are so weird that there's really no simple way to describe them. If pressed, one might compare Phobos to a kidney bean, and even that's not enough for Deimos, which is more like a kidney bean that has been sanded flat on three sides.

Some of the asteroids are even less spherical, which is reasonable if one assumes that they are basically shrapnel left over from larger objects that broke up in collisions. But there are those that are extreme even by those standards. Eros, for example, which has been called "the best-studied asteroid by a large factor," dumb-founded scientists trying to identify its shape through a whole series of observations (radar, stellar occultations, ultraviolet photometry, etc.) conducted a few years ago. Nothing fit—a sphere, a simple ellipsoid, a wedge, not even an exotic, dome-topped disk like Klatu's spaceship in *The Day the Earth Stood Still*. The University of Arizona's Ben Zellner, charged with making something out of all this,

finally decided that no such idealized shape had anything to do with reality, and settled for the conclusion that overall dimensions of 13 by 15 by 36 kilometers (plus or minus 1 km in each direction) "probably satisfy all the observations well enough."

Such asteroids are basically just rocks, of course, and you don't often find a neatly spherical rock in your backyard. Still, I.E.I. has found that even mildly experienced spacefarers react with surprise when they first catch sight of some highly irregular, oddball asteroid hovering outside a viewpoint where generally roundish planets are usually found. This time out, however, I.E.I. suggests a close fly-by of one that you may find strange even if you've prepared by checking out every rock on your block.

Its name is Hektor, and the trip is considerable, since it's out beyond the main asteroid belt in one of the two "Trojan Clouds" of asteroids that hang in gravitational balance between Jupiter and the Sun. But go anyway—you'll probably never have seen its like before.

*Is dumbbell-shaped
Hektor just two bodies
stuck together, or was
that shape formed when a
larger body exploded?*

About a decade ago, J.L. Dunlap and Tom Gehrels, also with the University of Arizona, concluded from many years of observations that Hektor's apparent brightness sometimes varied as much as threefold as the body turned. This suggested that it could be either a spherical object with one bright hemisphere or an elongated object seen alternately from the side and from the end. At other times, however, the researchers found the brightness to vary hardly at all. For a sphere, this would imply the highly unlikely possibility that the bright and dark hemispheres would have to be aligned strictly east-west, so that when seen pole-on, there would always be an equal amount of bright and dark surface showing even while the object rotated on its axis. Instead, Dunlap and Gehrels chose the elongated-object possibility. Imagine a clock with a single hand—Hektor—that extends equal distances in opposite directions from the center. When you look at the clock's face, you will always see the same total area of the hand's surface, so that light reflected from the hand will always be

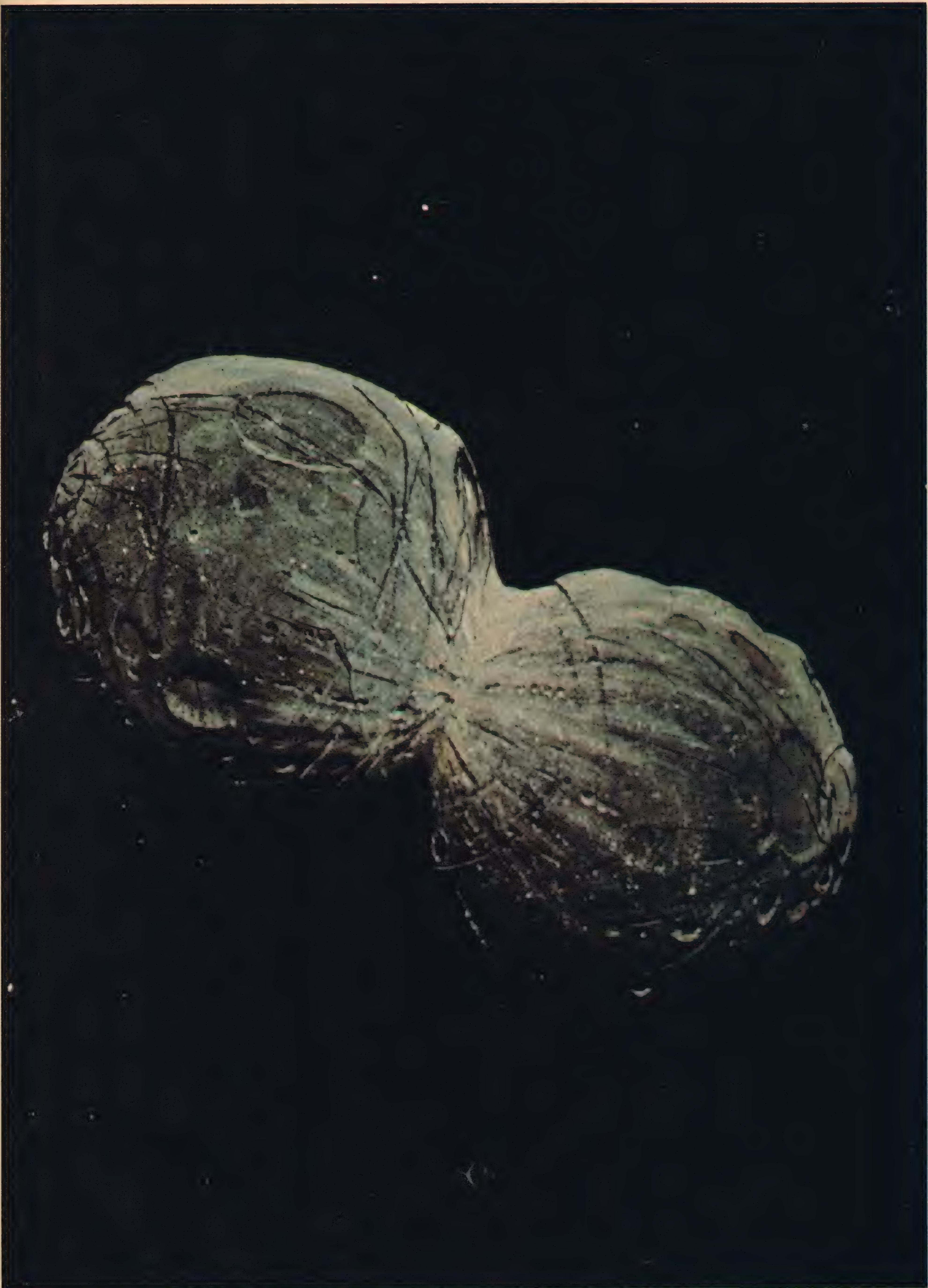
the same. If you look at the clock edge-on, however, you'll see a big change, as the hand exhibits first its whole, long edge, then shrinks down to only an end, then back up again. So Hektor looked like a long, skinny asteroid—others were already believed to exist, and one might well expect diverse chips to result from the long-ago breakup of some larger parent body.

Except that the other known ones were small, perhaps a few kilometers or tens of kilometers across. A few years later, Dale Cruikshank of the University of Hawaii found that the reflectivity of Hektor's surface material was very low, meaning that it would take a large object to produce the observed total brightness. Large enough—perhaps 150 by 300 km—that one might expect it to be subject to the same gravitational forces that tend to pull planets into roughly spherical shapes. A trickier explanation seemed to be necessary.

So consider this: what you may find on I.E.I.'s slow fly-by is something like a huge dumbbell with a handle, or like two beachballs stuck together. Bill Hartmann of the Planetary Science Institute (again in Arizona) and Cruikshank suggest that such an oddity could result if the two components happened to meet while traveling at the same speed and in nearly the same direction. This would mean that, if they came together, their speed relative to each other could be low enough to keep them from breaking apart in the collision. Sure, they'd get a severe roughing up, and perhaps toss up a gigantic cloud of rocks and dust, but Hartmann believes that the two main objects might actually stay together. Light-colored material kicked up in the crash might settle back around the contact area, further brightening the side view while remaining invisible from the exposed end of either object.

A test of the idea may be possible this spring, Hartmann says, when Hektor will be oriented so that its ends are facing Earth alternately. It would be strong evidence (though not absolute proof) if spectroscopy shows that the two ends—the two formerly independent objects—are made of different stuff. Or, you could fly with I.E.I. and find out for sure. ★

The wonders of "real" space are at least as remarkable as any environments dreamed up for novels, movies or television; hence this column—a regular travel guide for the spacefarer. Jonathan Eberhart is Space Sciences editor for Science News.



STARLOG EXCLUSIVE



BUCK ROGERS BECOMES THE MOVIE



By DAVID HOUSTON

A cocoon that we've been watching closely for the past several months has decided to yield a bird instead of a butterfly. The much-awaited Universal Studios revival of *Buck Rogers*, originally slated for showing as a pilot on NBC, is now headed for movie theaters worldwide. The target release date is March 30, but there are reasons why this date might not be met.

"From day one," said Gil Gerard recently, "there were rumors going around that *Buck Rogers* was going to be released as a feature. We found out the film was being shot with 185 framing instead of 175. [175 is typical for TV, 185 for theatrical features.] But we all just thought, 'Oh, these rumors probably happen with every new show; it's probably just for TV.' The first concrete thing the cast learned came from a notice in *Variety* that said our picture would be released theatrically." Gil Gerard, of course, plays the new Buck Rogers (see STARLOG #19).

Producer Leslie Stevens (of *Outer Limits* fame) shed light from the Universal executive offices. "Originally, *Buck Rogers* was produced under a huge deal with NBC, which says that so many hours of production at Universal will be allotted for NBC pilots, so many for episodes, so many for development. There are constant negotia-

Covering an SF production from its inception is a fascinating experience, much like watching the growth of a living thing. Sometimes its evolution is predictable, but sometimes the final shape of a show surprises even those responsible for giving it life.

tions. In the course of wheeling and dealing, NBC traded *Buck* back to us in exchange for other considerations."

The original deal with NBC called for the production of three *Buck Rogers* TV movies, which would act as a series of pilots. "But," says Stevens, "at this point we are not going ahead with the other two *Buck Rogers* stories." The project is now completely disassociated from NBC. "*Buck* is now a free ball. It can later be sold to any network, or it can act as a pilot for a series—as virtually every film does nowadays. I mean, you get one picture like *Animal House* and suddenly there are a dozen projects for TV that stem from it."

Stevens (see interview in FUTURE #7) works under executive producer Glen A. Larson—who also heads the production

staff for ABC's *Battlestar Galactica*. Larson and Stevens were determined, from the outset, that *Buck* and *Battlestar* were to be kept separate—both for legal and artistic reasons. But the best-laid plans . . .

"From the beginning," says Stevens, "we smelled that *Battlestar Galactica* could be a fine shot at a corner of the *Star Wars* market. And we were right. In theatrical release, *Galactica* beat out *Grease* and *Jaws II* in Japan and Canada. And it has been shown theatrically in this country in a few test locations—after being shown on TV—and it did very good business.

"We could smell this kind of success because of the sheer brute brilliance of John Dykstra—who did the effects for *Star Wars* before coming to *Galactica*. This was quite apart from any considerations of story and character. The effects in *Galactica* were simply dazzling. But the powers at Universal—some of them have the idea that anything produced for TV has to be of inferior quality—turned us down when we suggested *Galactica* as a feature rather than a TV show.

"When it became obvious that they should have released *Galactica* as a feature, Glen Larson went back to them and said, 'Now don't make the same mistake twice!' That's when we started negotiations to get *Buck* back from NBC."

Buck and *Galactica* are entangled in an even more crucial way now. Stevens explains: "When John Dykstra left *Galactica* to go off and film Paddy Cheyevsky's *Altered States*, that left a gaping hole in *Galactica*. We had to pull the people off *Buck Rogers* special effects to bail out *Galactica*.

Left: Buck (Gil Gerard) Rogers stands firm against the foes he meets in the 25th century. Buck's adventures hit the big screen this spring. Above: Buck strikes a curious pose during a battle scene.

[*Buck Rogers* effects people are from the talent pool of Douglas Trumbull's Future General Company.]

"So now things are moving very slowly on *Buck Rogers*. We have 62 special-effects shots yet to be done." If *Buck Rogers* fails to make its March 30 deadline, this will likely be the reason.

This is Gil Gerard's impression as well. "The picture is essentially finished," he says, "except for special effects and about four days of additional scenes to be shot. I'm trying to talk Glen into adding a short confrontation toward the end between Buck and Tigerman—to make the end more staisfying. Then we'll beef up the climax a little, if necessary; we'll look at it after the special effects are added. I saw an assemblage of the scenes the other day, and every so often there'd be a lot of blank film,

surprises were coming to work and walking into those sets! Ardala's bedroom is unbelievable. There's a heated pool in it, with snakes inside which operate on sound impulses. The imagination of those people is just incredible.

"There's a landfill area on the Universal back lot which the set people turned into a setting of tombstones in half a day. With the lighting and the fog, it looks like something out of *Dracula*.

"Then I was frozen—that was unusual. I assumed I'd be in the makeup department all day getting ready for that one, but it

They had to stop and take off their costumes occasionally, to keep from passing out."

Gil Gerard might well be on the verge of super-stardom when *Buck Rogers* is released. It is, in almost every sense, *his* movie. "It's a very heavy load," he says, "carrying a whole picture. You pretty much have to play yourself—hoping your own charm and wit carries on the screen.

"As acting jobs go, this one wasn't as heavy as the dramatic role I had in *The Killing Stone*. The big problem with Buck was keeping him humorous without diluting the



Right: Felix Silva, in the role of Twiki, Buck's companion robot (inset) had some hot times under set lights. Says producer Stevens: "We kept frying our midgets." Above: Buck awakens to the evil forces.



PHOTOS: © 1978 UNIVERSAL

with the sign, 'Special effects to be added.'"

For Gerard, the absence of effects makes the quality of the product difficult to judge. "In a science-fiction film like this, all the action is in the effects and miniatures. It seemed like all I was doing was running up and down corridors!

"I'll tell you what's peculiar. Doing a space fight scene in front of a blue screen, so effects can be added later. The only thing that moves is the camera. My biggest problem was: where do I react? Where is the explosion the script talks about? When I looked out of the cockpit, there was nothing there. That got a little hairy. I finally just gave them a number of reactions, in different directions, so they could pick .

"In most ways, though, it was just like making any other film. I guess my biggest

turned out to be only a five-minute job. They sprayed me all over—hair, face, uniform and everything—with an ordinary, commercially available dry shampoo. But then I couldn't open my eyes or move anything. So while I was waiting to be photographed, I went to sleep for about 45 minutes. When I woke up, the scene was over. Now that's real acting! On the screen, I look *very* frozen."

Leslie Stevens agrees that overall, the production of *Buck Rogers* gave rise to no unique difficulties. "Except for some dumb problems—like Wilma's hair. She had to be a blonde, and Erin Gray's a brunette. She must have dyed her hair a dozen times trying to get something that looked right. And we kept frying our midgets. People just don't realize how difficult a job it is being inside a robot, under all those lights.

jeopardy. If he was too much a wise guy when he was captured, you wouldn't take his dire situation seriously. And timing was difficult—making the comedy work without letting it become campy."

Looking back over the months of production, Gerard sounds more like an audience member than a participant in the film. "It was fun, all of it. There I was with all these big toys to play with—like the mock-up of the space shuttle. I was an airline pilot, a space pilot, with my hands on controls that really worked. They even had the battle scenes programmed into the ship's TV screens. It was wild! It was so easy for me to get into something like that."

Surely that "fun" will rub off on audiences as *Buck Rogers* careens into the 25th century—and movie theaters—on, or slightly after, March 30. ★

"Galactica" Bridge

(continued from page 30)

ship. This same image appears on displays on the bridge, if asked for.

The Tektronix monitors on the set are those with green screens. These have an ability, for which Tektronix holds a patent, which was of special advantage. The image on the screen is held stationary by excited phosphors—not by scanning lines like TV. With the green screens, there is no need to match the framing of the image with the framing of the film cameras—since the Tektronix screens have no frames at all. The feature is called Strato-Graphics. "The only limitation," says Neuland, "is that once you've put up an image, you can't move it. You can only erase it and replace it with another image." This was no drawback at all in the *Galactica* application. We see these screens registering images of wave forms, graphs, blueprints, words and numerals.

For real-time computer animation, sometimes in three dimensions, a special console was installed at Adama's station. The Tektronix screen is on his right. This unit can generate not only its own complex images, but can display a duplicate of any image on any of the other stations' screens. Adama's post is atop a revolving cylinder; the computer-animator is built into the base of it.

In addition to these conspicuous items, Tektronix supplied the myriad operational panels on the walls of the various stations. These panels contain buttons, switches, lights, LED displays and other flickering electronics.

A truly remarkable aspect of all this is that the system is actor-activated. Those people at the helm and down in the pit have their operating instructions incorporated into their scripts.

"There is a sequence where an invalid fighter is in trouble and trying to land on the *Galactica*," Neuland recalls. "He needs the support of what they call a system analyst. She goes to the main station and calls up certain information. We taught her the sequence, just like anyone would be taught it, as if all this were really going on. She caused it to happen. And even down in the area operated by the 10 smaller computers, they have the ability to call up a display-type piece of information, take it away, call up a different one, interrupt a program in progress and load another program from the tape. It's totally under the actors' control."

Some displays are more passive. They consist of oscilloscopes and other instruments which, according to the fiction, are constantly displaying the condition of the ship. These are fed by signal generators built by Universal Studios' technicians under Tektronix supervision. "We call them our little black boxes," says Michaels. "They're all along the backside of the set, and underneath it." These boxes feed the signals that simulate non-existent func-

tions. "We don't actually have an engine," Michaels explains, "but we made a component that would generate displays that *would* come from heat sensors—as if the signals were coming from the engine."

Other instruments just "talk to themselves"—display random, constantly changing data, to suggest constant monitoring of something or other.

Neuland estimates that the roughly 800 pieces of Tektronix equipment represent an expense of nearly \$450,000. Michaels remembers that the overall construction of the bridge set cost "around \$850,000." Then he shrugs, indicating the incompleteness of the figure, and adds, "I completely forgot about another \$23,000 for TV monitors!"

Those monitors are in a totally different system, apart from, but linked with, the Tektronix system. These are the monitors that show television pictures of communicating faces, planetary surfaces and the like. This system—built by Universal technicians—operates off a multi-track videotape facility stationed in a small room off in a dark corner of Stage 27, just outside the bridge set. The TV system is not actor-activated but is cued by a script director. What marries this system to the Tektronix instruments, confusing viewer identification, is that many of the animation sequences, schematics, War Book entries, etc., from the Tektronix network have been videotaped, loaded onto the TV system and can be piped to non-Tektronix TV monitors on the set. Thus, Adama's triple-screen monitor (on his left) which is part of the ordinary TV system, can show first the faces of pilots making reports, then schematics from the War Book, then a three-dimensional line animation.

If it seems probable that all this equipment, operating simultaneously with the normal stage lighting and camera electrics, might be black-out prone—rest assured. A completely separate power line was installed solely to feed the computer and videotape electronics of the bridge set decorations.

Michaels and Neuland are already planning improvements for next season. They want to convert the now black-and-white-only monitors to color.

"I have done a lot of big movies here at Universal," says Michaels, clearly still amazed, "and I can't think of anything we've ever done, movies or TV, as big as *Galactica*."

And there's probably nothing that indicates the sheer scope of the project better than *Galactica*'s bridge set—for which we have Glen Larson, Leslie Stevens, Jack Chilberg, Richard James (Chilberg's assistant on the pilot and now series art director), John Dykstra (indirectly), Mickey Michaels, Timothy Neuland and Tektronix to thank. ★

FUTURE CONVENTIONS

Here is the latest listing of the upcoming conventions. If you have any questions about the cons listed, please send a self-addressed, stamped envelope to the address below the name of the con. As always, guests and features are subject to last-minute changes. **Conventioners, please note:** to insure that your con is listed on our calendar, please send all pertinent information no later than **15 weeks prior** to the event to: STARLOG Convention Calendar, 475 Park Ave. South, New York, NY 10016.

SCIENCE FICTION WEEKEND

Buena Park, CA **March 23-24, 1979**
Science Fiction Weekend, FPCI
1855 West Main Street
Alhambra, CA 91801

SCI-FI '79

West Orange, NJ **March 24-25, 1979**
Sci-Fi '79
105 Houston Street
Newark, NJ 07105

AGGIECON X (SF)

Texas A&M University, TX **March 29-April 1, 1979**
Aggiecon X
Memorial Student Center
Box 5718
College Station, TX 77844

ORANGECON '79 (SF)

Orlando, FL **March 30-31, 1979**
Orangecon '79
P.O. Box 15072 B
Orlando, FL 32858

MON CON III (SF, Fantasy, Comix)

Morgantown, WV **March 30-April 1, 1979**
Mon Con III
West Virginia University Conference Center
Morgantown, WV 26506

STAG/EMPATHY MIDI-CON (ST)

Leeds, England **March 31-April 1, 1979**
Janet Quarton
Star Trek Action Group
15 Letter Dail
Cairnbaan, Lochgilphead
Argyle, Scotland

LUNACON '79 (SF)

Flushing, NY **March 30-April 1, 1979**
Lunacon '79
c/o Walter R. Cole
1171 East 8th Street
Brooklyn, NY 11230

MIAMICON II (SF, Comics)

Miami, FL **April 6-8, 1979**
Miamiicon II
P.O. Box 601115
Miami, FL 33160

STELLARCON IV (SF, Fantasy)

Greensboro, NC **April 6-8, 1979**
Science-Fiction Fantasy Federation
Box 6, EUC
UNC-G
Greensboro, NC 27412

SF, HORROR & FANTASY CON

Los Angeles, CA **April 13-15, 1979**
SF, Horror & Fantasy Con
P.O. Box 69157
Hollywood, CA 90069

ALIEN ENCOUNTER 2 (SF, Fantasy)

St. Petersburg, FL **April 14-15, 1979**
Alien Encounter 2
USP P.O. Box 10354
St. Petersburg, FL 33733

ATTENTION CONVENTIONERS: STARLOG #23 (on sale May 8th) will feature a special two-column Future Conventions listing with all the conventions coming this summer. All convention information must be in our office **no later than March 21st** to qualify. Due to space limitations, STARLOG cannot guarantee that all conventions will be listed.

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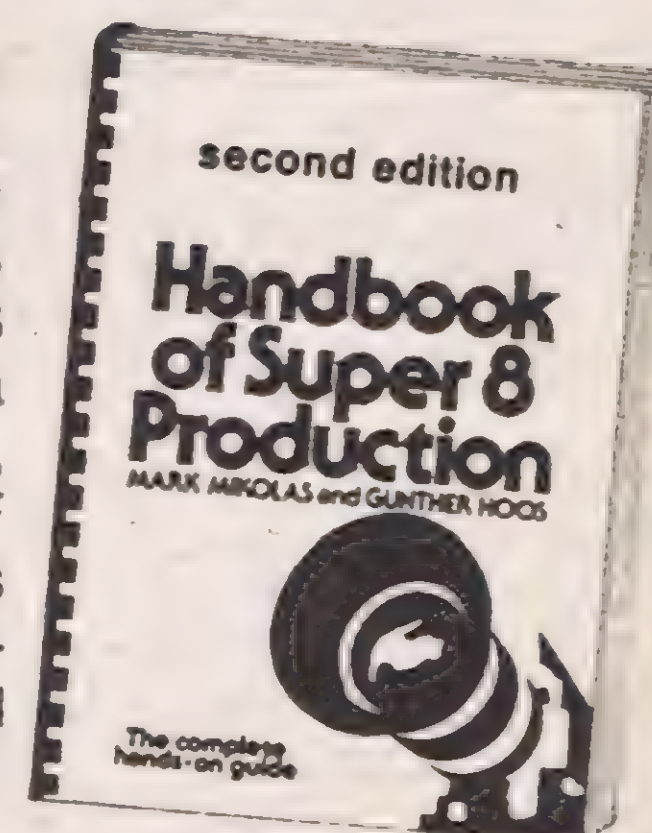
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STATE OF THE ART

Quarterbacks of the Gods or Warren Beatified

The poster shows Warren Beatty in sweatsuit, sneakers and feathery wings against fluffy-cloud sky, lit by beams of angelic luminescence. It is startling, but it works. It seizes your attention, and it tells you that Warren Beatty of *Shampoo*, *Bonnie and Clyde* and *The Parallax View* is the star of *Heaven Can Wait*—a remake of *Here Comes Mr. Jordan*.

But then this picture is a confection of pleasant surprises; it is one helluva good movie, a well-crafted piece of work on every count. The script is clever and well-paced, the performances are delicious and the direction... well, the direction of *Heaven Can Wait* is just a little bit better than inspired, it is exquisite. There are moments here and there that are sublime.

Heaven Can Wait is almost as good as *Star Wars*.

I say almost.

Because there was something about

this: Warren Beatty is a quarterback for the Los Angeles Rams and his overriding goal in life is to lead his team to victory in the Superbowl. Except—there's this heavenly error: an apprentice angel, Buck Henry, thinking Beatty is about to be killed in a bicycling accident, takes his soul out of his body prematurely, because "it looked like it would be very painful."

This is a key plot point—it establishes that Heaven is *not* perfect. Heaven makes mistakes too! The notion is perhaps particularly timely—all of the other great institutions of history have eventually fallen prey to their own imperfections. Why not this, the greatest institution of all, as well? The book-keeping must be horrendous, the possibility for error fantastic. And after all, any God that could conceive of a Universe run by Murphy's Law (if something can go wrong, it will) might not be immune to it himself.



Above: The theatrical poster for the film. Other photos show Beatty in various stages of being maneuvered through his new life by his angel, Mr. Jordan. The hero does not get to exercise his will.



the ending that left me feeling a little unsatisfied, and when a picture does that, there's something wrong somewhere—it may be a miniscule thing, but if it's big enough to leave an unfinished feeling in a viewer, then it's big enough to be a flaw.

In *Heaven Can Wait*, it is this: the picture is fun, it pleases and delights, but ultimately, it cheats us out of a hero because the protagonist isn't allowed to be heroic enough within his situation.

Bear with me. It takes a bit of explaining.

The premise of the picture is



In any case, the error has to be rectified somehow. Buck Henry's supervisor, Mr. Jordan, played by James Mason (who has been absent from the screen for far too long), instructs Buck Henry to return Warren Beatty's soul to his body. Unfortunately, they're a little too late. The body has already been cremated. Returning to Limbo (or wherever it is that the heavenly SSTs depart from) a justifiably incensed Warren Beatty demands that the powers-that-be return to him the unused portion of his life. Mr. Jordan agrees to find our hero a new body.

PHOTOS: © 1978 PARAMOUNT PICTURES

A Column by David Gerrold



After a few tries, they settle on the body, life and identity of a youngish oil millionaire who has just been murdered by his wife, Dyan Cannon, and personal secretary, Charles Grodin, who are also sharing an illicit love affair. (Their performances, by the way, are showstoppers.) They are astonished at his resurrection to life and recommit themselves to his murder. As the picture progresses, their schemes become wilder and wilder.

Meanwhile, Beatty is interested only in winning that Superbowl and he proceeds innocently and directly toward that end. He goes immediately back into training, hiring his old coach, Jack Warden, to help him. He also purchases the Rams—that being the easiest way to put himself back in as quarterback. Innocent and direct.

Along the way, he readdresses the policy of his oil company: “Why not be good guys?” he asks at a meeting, a question that perhaps a lot of other American corporations might ask themselves, this being an era of distrust. He also meets and falls in love with Julie Christie, a feisty activist with a case against his company’s expansion plans.

So far so good. *Heaven Can Wait* proceeds to this point with nary a misstep and more than a few well-deserved outbreaks of spontaneous applause and laughter from its audiences. Unfortunately, it’s in the last reel that the storyline is fumbled. . . .

Abruptly, Mr. Jordan reappears and tells Beatty that it’s time for this body to die. Sorry, but that’s the breaks; this was only a temporary body anyway and they’ve found him a new one, much more appropriate: the other quarterback on the Rams! Conveniently it’s his time to die now and Beatty can take over his life and the natural order of the way things should have worked out all along will then be able to continue. . . .

Well. . . all right. The film is convincing enough. . . but this ending leaves Julie Christie and Jack Warden with egg on their faces in a couple of uncomfortable and embarrassing scenes. Worse, the implication is that Heaven (a) can make mistakes, and (b) doesn’t have to make full restitution. If there were a higher court to appeal to, Beatty would have a damn good case. According to Kingsfield on Contract Law, the party causing the liability has to return the property to original condition, in this case, one life. Heaven’s arbitrary switch at this point is a violation of the conditions of the contract.

Our hero has been pushed around by the higher powers—in this case, the *highest*

powers—and never gets a chance to seize control of his own destiny. And, that’s a storytelling flaw.

So. . . I’d like to suggest an alternate ending for *Heaven Can Wait*.

As before, Mr. Jordan reappears and tells Beatty that he has to die again because this body was only temporary, and they’ve found another one for him. Beatty protests, he like this body, he likes this life, but Mr. Jordan insists. There is a gunshot and Beatty topples into the well, dead, murdered by Dyan Cannon and Charles Grodin, this time successfully.

So far, just like before.

But here’s the change: Beatty refuses to cooperate with Mr. Jordan any more. He gets angry, he refuses to go. He says, “Look—this has been *your* mistake all along. Why should I have to bear the brunt of paying for it? I wasn’t supposed to die in the first place! Your representative took me out of my body at the wrong time! Now you’re telling me I have to accept whatever you want to dish out! Well, that’s not fair. I’m mad as hell and I’m not going to take it any more! So far, it’s been all mistakes—well, the world can’t always go wrong. Once in a while, things have to work out right and this is as good a time and place as any!” And then he climbs back into the murdered body (as before; he should be getting the hang of it now), climbs up out of the well and stomps into the drawing room where everyone has been gathered for questioning by Vince Guardenia, the representative of the local constabulary who is investigating Beatty’s “disappearance.” Dyan Cannon and Charles Grodin proceed to discredit themselves, as before, and Beatty can then go on and win the football game, and everything gets finished up in a nice tidy way with no loose strings.

Mr. Jordan can protest at the end that there will be Hell to pay, and Beatty can respond, “Heaven can wait! You guys had your chance and you only made a bigger mess. Now it’s my turn to try.” End of story.

I would have preferred an ending like this for two reasons:

First, it avoids the contrived scene of Beatty and Christie rediscovering each other again after he has been inserted into his new life, as well as the uncomfortable piece of business with Jack Warden not understanding why Beatty doesn’t remember his past any more. (Mr. Jordan has made him forget—and that’s another point. If a hero is going to forget everything that has happened to him, then he’s being

denied the opportunity to learn from the events—he need never ask, “Will I like myself after I do this?”)

Second, this new ending is more in keeping with the traditional form of storytelling—you put the hero into a situation and then you let him work it out without changing the conditions of the problem around him, because that’s cheating.

Besides, whether the Universe cares about humanity or not is ultimately unimportant, because either way, it is up to humanity itself to shape its own destiny—trusting the good intentions of anyone else, even Heaven, is to abrogate our own responsibility for our own selves.

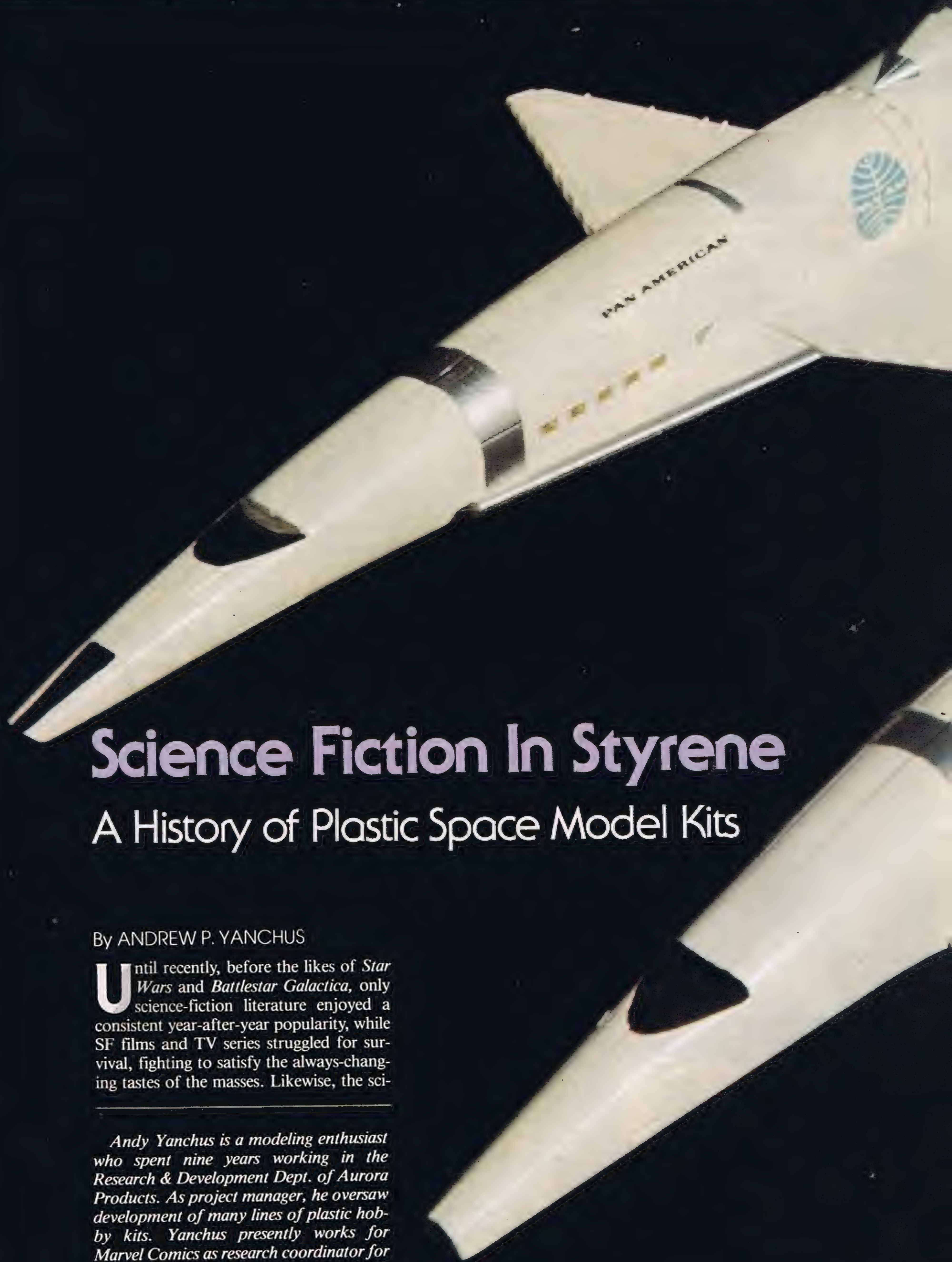
And that’s the flaw. Beatty looked like a hero all the way through the picture, but when the crunch finally came, he wasn’t allowed to act a hero to the limit and the lack is apparent, because up to that time the film had been demonstrating to us he *was* a hero in everything he said and did.

This is the bottom line of storytelling: a hero is a hero because of the battle he fights. The conflict he confronts, the challenge he accepts, the decision he decides, the responsibility he assumes and the consequences thereof—however you say it, the size of the obstacle determines the size of the hero. The greater the problem, the greater the person must be to master it. . . and if you deny the hero the opportunity to confront that problem, if you take away his chance to make a decision, to act on it and deal with its consequences, be they good or bad, then you are denying him also the chance to be heroic. If you take him out of one situation and thrust him willy-nilly into the next, then he is not acting on the situation, it is acting on him, and he is no longer a hero at all, merely another kind of victim.

This is the difference between heroes and victims: a victim allows life to act on him and therefore he will never rise beyond his own limitations. A hero acts on life and in so doing, he causes change not only in himself, but in others. Each challenge that a hero confronts is not just a single problem in itself to be mastered, it is also training in the art of handling challenges and prepares him for the greater challenges to come.

Solomon Short says it this way: “The size of the challenge that a person accepts is a pretty good indicator of the size of his/her soul.”

Heaven Can Wait has soul, a lot of it, but it fumbled its last *and biggest* challenge five yards from the goal. Damn. I was rooting for them to go all the way.



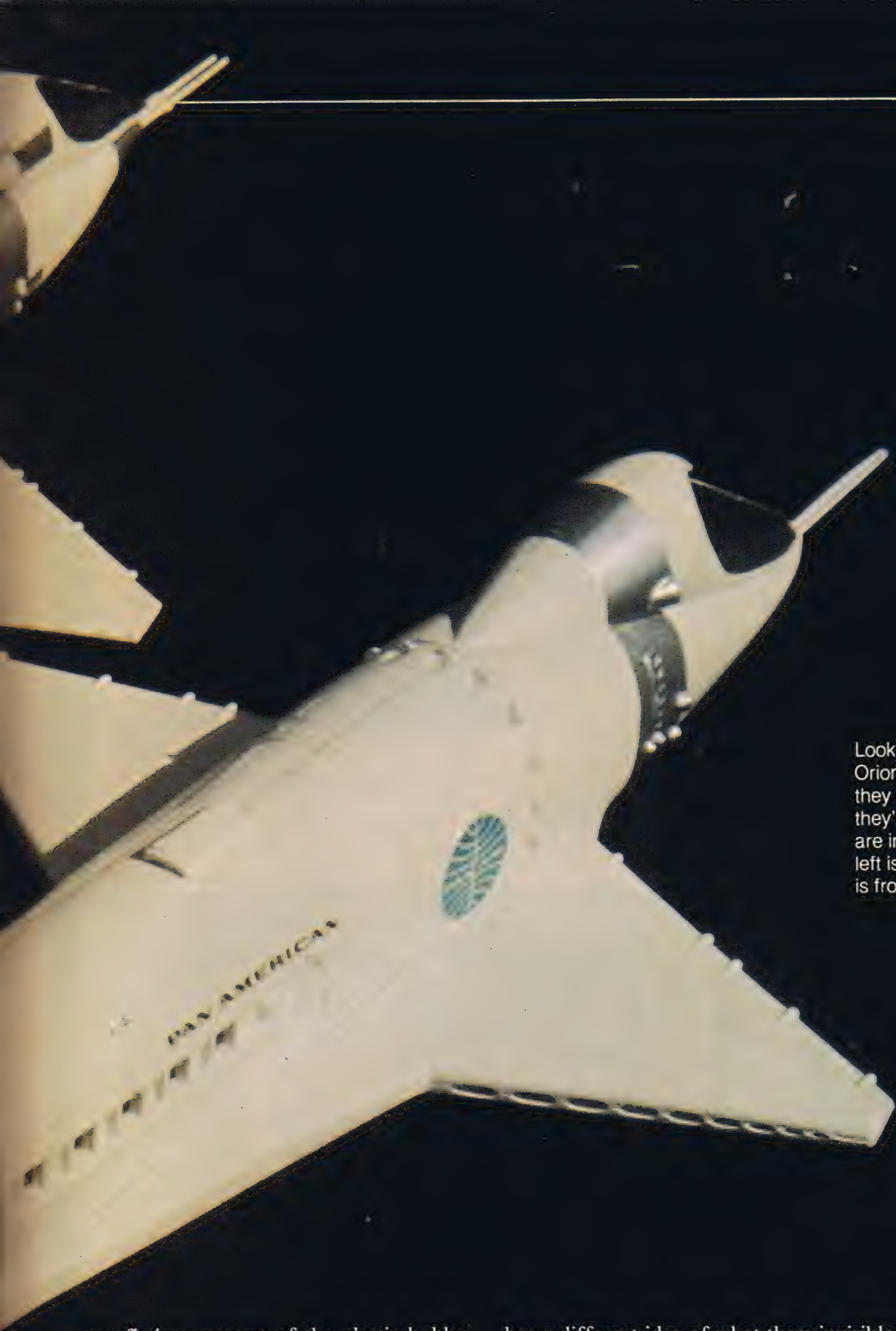
Science Fiction In Styrene

A History of Plastic Space Model Kits

By ANDREW P. YANCHUS

Until recently, before the likes of *Star Wars* and *Battlestar Galactica*, only science-fiction literature enjoyed a consistent year-after-year popularity, while SF films and TV series struggled for survival, fighting to satisfy the always-changing tastes of the masses. Likewise, the sci-

Andy Yanchus is a modeling enthusiast who spent nine years working in the Research & Development Dept. of Aurora Products. As project manager, he oversaw development of many lines of plastic hobby kits. Yanchus presently works for Marvel Comics as research coordinator for the coloring, editorial and merchandising departments, and is the regular colorist of Marvel's Shogun Warriors comic.



Look closely at these two models of the Orion craft from 2001. At first glance they may look like identical twins but they're not; the most glaring differences are in the wing designs. The Orion on the left is from Aurora, the one on the right is from Airfix.

PHOTO: MATTHEW

ence-fiction segment of the plastic hobby kit field has always been at the mercy of the public whim. But today plastic models are riding the wake of the seemingly endless SF media wave. Though science-fiction models are more popular now than ever before, their history is one of ups and downs, with manufacturers scrambling to keep popular heroes and spaceships in molded plastic.

Tremendous expenses in the development and production of a model force the manufacturer to sell thousands of kits before a profit is ever realized. This means that models have to be instantly recognizable and visually appealing. Science-fiction fans look for their heroes from popular movies, TV shows and comic strips, or some of the SF basic staples: flying saucers, aliens, giant insects. Kits of vehicles or characters based directly on novels or short stories don't go over as well, since everyone

has a different idea of what these invisible subjects should look like.

With this in mind, it's not surprising that one of the greatest influences in establishing the space kit field has been the actual space program itself. Even though many serious proposals by leading space experts never got off the ground, they did lead to ideas for plastic kits.

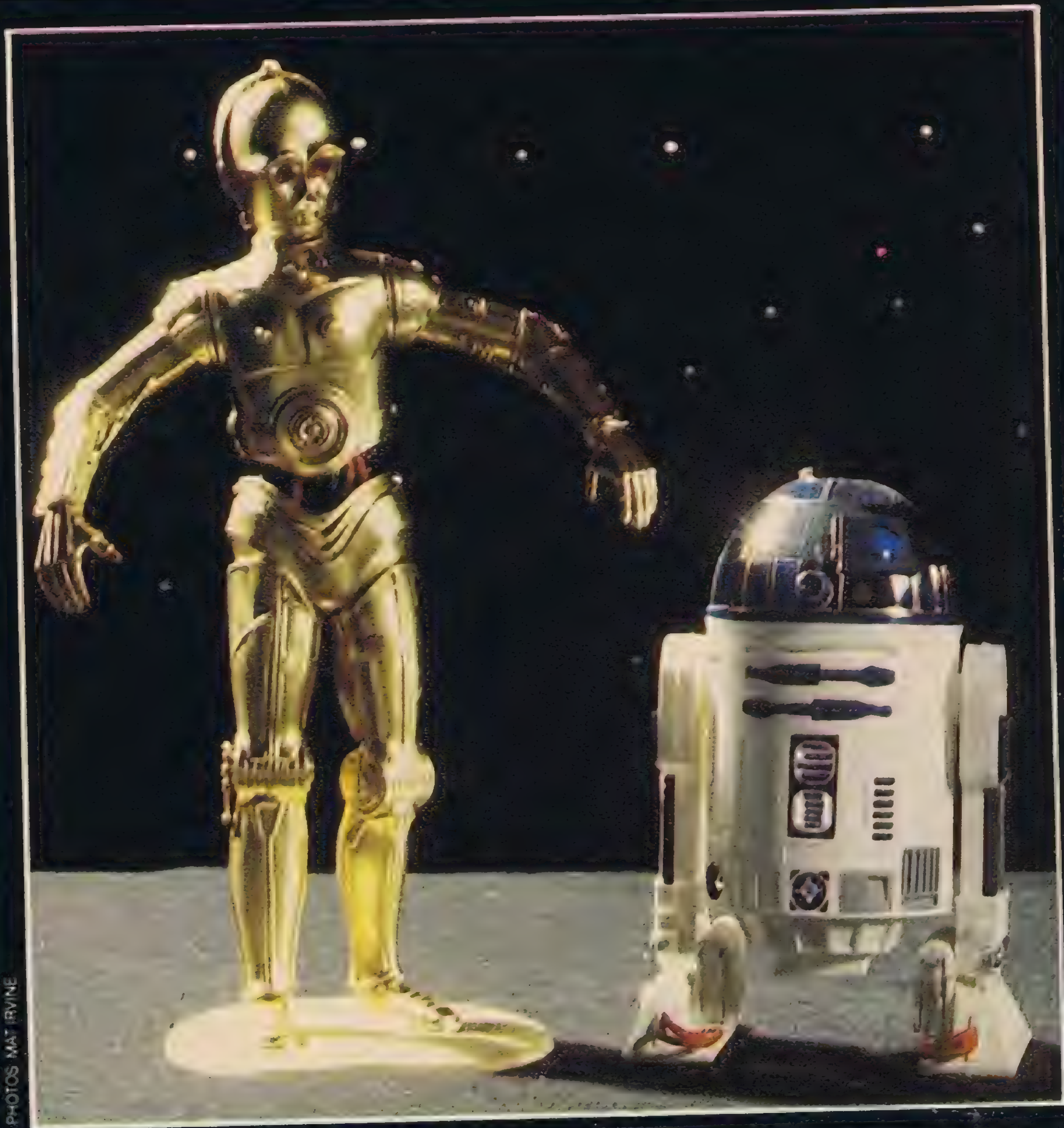
In the Beginning

The first spaceship kits were, as far as can be determined, a series of six wooden Buck Rogers models produced in 1934. Based on the popular comic strip, these kits, including such classics as the "Flash Blast Attack Ship" and the "Venus Fighting Destroyer," came complete with sandpaper and paint. Another early wooden kit was one of the Space Ark from the film *When*

Worlds Collide (1951), but specific details about it are hard to find.

Plastic replaced wood as the most popular hobby kit material in the early 1950s. Lindberg Products produced the first plastic science-fiction kit—a flying saucer. This simple, 10-piece kit, complete with a little green pilot (a Martian, no doubt), first appeared in 1953. While the saucer was considered a novelty, none of the other hobby kit manufacturers thought of doing anything similar.

By 1956, America's progress in missile and space technology had garnered enough public interest to spark the Hawk Model Co. into producing a kit of a four-stage rocket that Hawk claimed was America's upcoming ICBM, the Atlas. In truth, the model was an original Hawk design that bore no resemblance to the Atlas ICBM flown two years later.



PHOTOS: MAT IRVINE

Top: Mr. Spock battles a three-headed nemesis. This is the hand-carved acetate pattern for Aurora's Spock kit. For publicity photos, sculptor Bill Lemon used removable Artone acetate ink to color the pattern. Bottom left: *Star Wars*' renowned robotic duo. These R2-D2 and C-3PO models by MPC were the first SW kits. The same kits are available in England from Denys Fisher. Bottom right: Disney's Moonliner from Strombecker. The park attraction had its markings changed from "TWA" to "Douglas Aircraft."



Space kits really took off in 1956 after Walt Disney televised *Man in Space*; Strombecker followed with a plastic kit of the Wernher von Braun-designed rocket used in the film. Strombecker quickly followed this with a miniature TWA Moonliner, a popular Disneyland attraction. Over the next two years, Strombecker introduced additional von Braun designs featured in the Disney "Tomorrowland" TV episodes—the Space Station, the RM-1 Rocket Ship and the Satellite Launcher.

The eventful launching of Sputnik in October 1957 not only marked the beginning of the Space Age, but also a time of intense public interest in missiles of all types. Nearly every plastic kit manufacturer started "tooling up" all sorts of designs: anti-aircraft missiles, ICBMs and future satellite launchers. Kits of existing hardware and serious proposals of things to come in space exploration received increased public attention over the next few years.

Those first Strombecker kits carried the Disney name, and had von Braun to back up their credibility. This combination proved hard to beat, and prompted other kit makers to go to other noted sources for their futuristic designs. Revell went to Ellwyn E. Angle and Systems Laboratories, Inc. for their XSL-01 Moon Rocket and Space Station designs. Monogram Models manufactured four kits designed by Willy Ley. Strombecker continued their space line with three vehicles designed by Krafft Ehricke who, at that time, was working for Convair. These included a Moonship, an interplanetary vehicle and a manned space station that used expended rocket fuel and oxidizer tanks as the main construction elements. Ehricke/Convair designs were also transformed into kits by two other manufacturers. Revell produced both an early space shuttle design and a nuclear-powered Moon lander, the Helios. And Hawk did a manned space station based on the Atlas ICBM (the real one, this time).

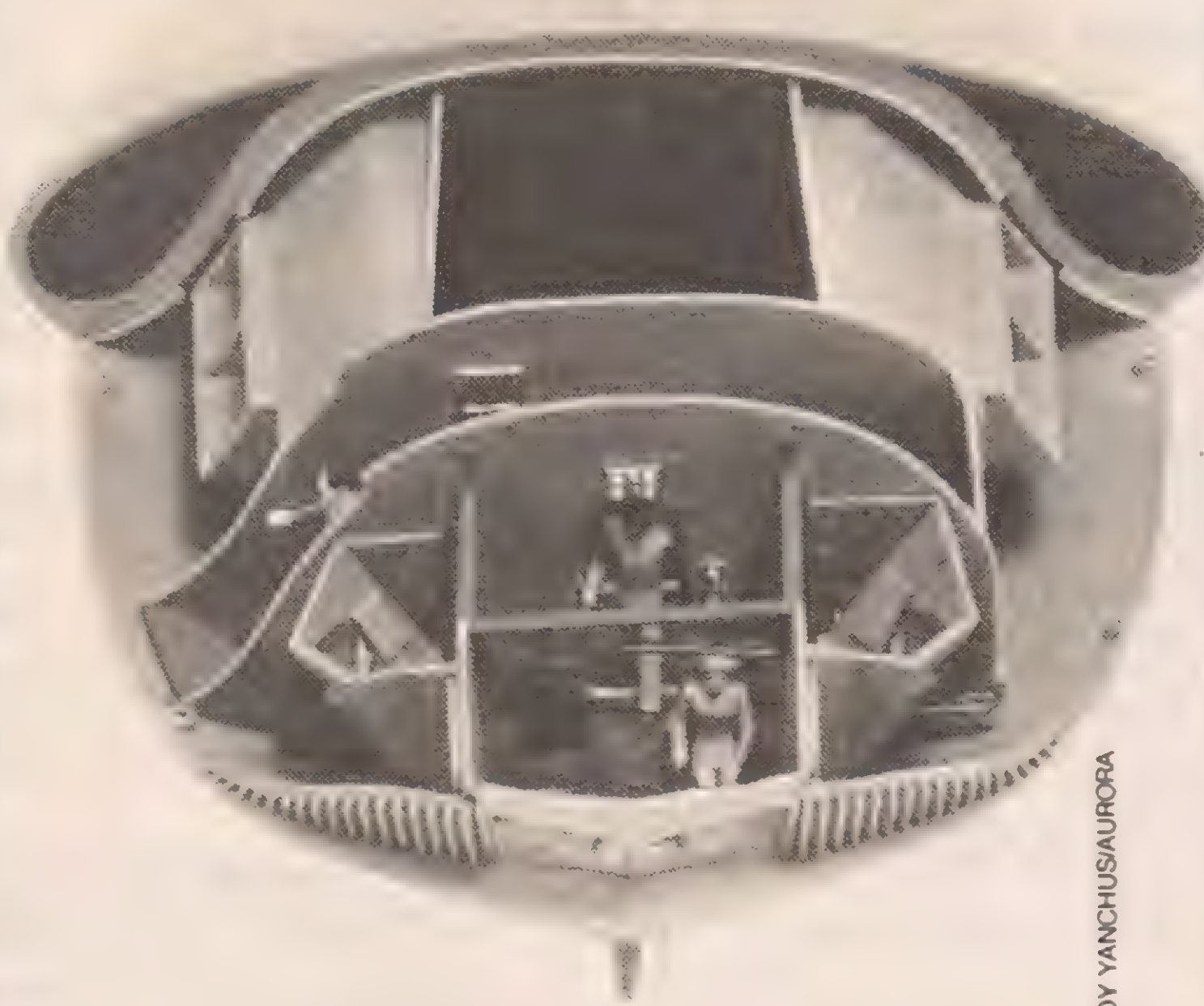
However, not all the futuristic kits of this period had big-name scientific backing. Lindberg's Satellite Launcher, Multi-Stage Transport Rocket, Space Station and U.S. Moon Ship were all original creations, although influenced by other serious proposals. Hawk's atomic-powered bomber, Beta I, was another original kit design, but one that Hawk claimed was deemed feasible by a leading aircraft manufacturer. Another nuclear airplane, the more peaceful Impetus airliner, signaled Aurora Plastics' first of many entries into the science-fiction field.

Media Blitz

Kits of imaginative space vehicles disappeared during the first half of the 1960s. The primitive, actual spacecraft of the real-life astronauts made the earlier, more fanciful designs obsolete, and new ones stop-

ped appearing. Revell's Flash Gordon, released in 1965, became the only new science-fiction-oriented kit to appear in five years. At about the same time, they released another of King Features' comic-strip characters—The Phantom. Revell wanted to cash in on the comic-book category opened up by Aurora the year before, but had no intentions of starting another major science-fiction series.

In 1966, the SF kit modeling field saw more changes. The space program was working toward a landing on the Moon, and public interest in space rose once again. Hawk took two of its old kits, the fictitious "Atlas" and the Convair Atlas Space Station, and gave them more contemporary names—Saturn and Manned Orbiting Laboratory. The renamed models probably didn't fool too many people, but it was nice to have the kits back. This same year,



The handmade pattern for this spacecraft from *Land of the Giants* was the same size as the finished kit and contained all the same details.

PHOTO COURTESY ANDY YANCHUS/AURORA

Eldon, a toy company, experimented with a line of framed, three-dimensional scene kits of various subjects. One, entitled "Moon Survey," consisted of two astronauts and a four-legged robot called the Beetle.

1966 also served as a major breakthrough year for Aurora Plastics. Although surpassed by many other companies in the range of serious aircraft, ship and automobile kits, Aurora became the undisputed leader in kits of offbeat and imaginative subject matter. They broke new ground with plastic kits of movie monsters and comic-book heroes, and, in '66, they entered the realm of TV and movie science fiction with a kit of the *Seaview* from *Voyage to the Bottom of the Sea*. *Seaview* proved a success and over the next few years Aurora went on to produce kits of vehicles and characters from *Lost in Space*, *2001: A*

Space Odyssey, *The Invaders*, *Land of the Giants*, *Fantastic Voyage* and *Dick Tracy*.

Somehow, the AMT Corporation, instead of Aurora, received the license to produce kits based on *Star Trek*. Their *Enterprise* landed in the stores early in 1967, establishing itself as an instant hit. Demand for the kit grew to be so great that AMT built a second set of molds to increase production. The next year, the Klingon Battle Cruiser was introduced. Although both *Star Trek* kits sold extremely well, AMT decided not to bother with either foreign markets or figure kits. So Aurora picked up on the *Star Trek* act: Aurora's British office obtained the rights to the foreign *Star Trek* kits, leasing the existing molds from AMT. Stateside, Aurora, by now the most prolific figure kit manufacturer, got to work on a model of the incredibly popular Mr. Spock. Unfortunately, by the time the pattern was finished, trouble set in. Aurora had economic second thoughts about paying a double royalty (to Paramount and AMT) for U.S. production of the kit, and, at the same time, NBC was doubting the future of *Star Trek*. As a result, the Spock pattern never made it beyond the vault of Aurora's Research & Development Dept., where it lay forgotten for years.

In 1968, Aurora's British editions of the *Enterprise* and Klingon ship were hardly alone among science-fiction kits on the market in England. That year, Airfix released their kit of the *Angel* Interceptor from Gerry Anderson's *Captain Scarlet* TV series, and the next year followed with the *Orion* from *2001*. And these were not the first science-fiction kits produced by Airfix. Back in 1965, they offered the *Stingray* submarine from Anderson's series as a special premium for Lyons Maid ice cream. (Indeed, another Anderson creation, *Fireball XL-5*, was produced even earlier, in 1963, by Kitmaster.)

The early Apollo flights, along with the manned landings on the Moon, rekindled interest in space kits both real and imaginary. Early in 1969, Revell and Monogram reissued old kits in new guises. Revell, for some reason, took a campy, pop-art approach to packaging and markings on their two reissues. The Convair Helios became the Solaris, and the Angle Moon Ship and Convair Shuttle model-morphosed into a set called Space Pursuit. With only slight color and marking changes, Monogram reissued Willy Ley's Space Taxi, dubbing it the Space Buggy.

Possessing no backlog of old space kits to reissue, AMT came up with two new approaches to the hobby kit space race. They hit with the Leif Ericson Galactic Cruiser, intended to be the first of a series of original spaceship designs of the "Strategic Space Command." Printed on the assembly instructions was a short story involving Space Midshipman Lancer Scott.

AMT's other imaginative kit for 1969



Flying Saucer packaging, 1953 (top) and 1978.

First SF kit. It was inspired by UFO reports.



SF MODEL CHECKLIST

The following list is a compilation of all the fictitious spacecraft, science-fiction figures and futuristic vehicles that have been produced in plastic kit form in the United States and England. Superheroes and horror monsters have been excluded. The list contains the following information—

Kit name: The name of the item as it appears on the packaging. Note that this may not always be an accurate or complete description of the subject.

Manufacturer: The company that produced the kit. This can be either the original manufacturer, or the company producing the kit under license in another country.

Note that MPC (Model Products Corp.) is now part of the Fundimentions subsidiary of

General Mills. The names MPC and Fundimentions have both been used on various kits. For simplicity, MPC has been used here to identify all MPC/Fundimentions kits.

Kit #: The stock ordering number. Over the years, a kit may have more than one number, or the same number may be assigned to two or more different kits.

Scale: The fractional relationship of the model to the real thing. Most scales should be considered as approximations. The "actual" dimensions of many vehicles are unknown, and scales had to be determined by measuring figures included in the kits, or by sizing known details such as doorways, hatches and seats.

Years: The production life of the kit. These are the dates that the kit was introduced and dis-

continued. This information is based on recorded purchase dates, copyrights and catalog appearances.

Unfortunately, many of the kits listed have been out of production for several years, and are no longer generally available. The kit manufacturers do not maintain stocks of discontinued items, so do not try to obtain old kits from them. Old kits can sometimes be found in small toy or variety stores, and at flea markets. Collectors can be reached through want ads placed in many of the current modeling magazines.

One publication, the Kit Collector's Clearinghouse, specializes in the buying, selling and trading of old kits. It is available from John W. Burns, 3214 Hardy Drive, Edmond, Oklahoma 73034. Cost is \$5.00 for six bimonthly issues.

Kit Name	Manufacturer	Kit #	Scale	Remarks	Years
SECTION I - FUTURISTIC DESIGNS					
SPACECRAFT (EARTH LAUNCHED)					
TV Orbiter	Monogram	PS44	1/96	Willy Ley design	59-60
Passenger Rocket	Monogram	PS47	1/192	Willy Ley design for a 2-stage civil transport with manned booster.	59-60
Orbital Rocket	Monogram	PS46	1/192	3-stage military version of above	59-60
Man-In-Space Ship	Strombecker	D26	1/262	Wernher von Braun designed 4-stage rocket; used in Walt Disney film; yellow plastic	55-58
Space Ship	Strombecker	D26A	1/262	Reboxed version of above; gray plastic	58-60
Disneyland Rocket To The Moon	Strombecker	D27		TWA Moonliner Disneyland park attraction	56-58
Disneyland Moonliner	Strombecker	D27A		Reboxed version of above	58-60
Satellite Launcher	Strombecker	D35	1/262	3-stage version of von Braun manned rocket; molded in clear plastic with paper interior details	58-60
Helios Nuclear Powered Lunar Landing Craft	Revell	H-1829	1/160	Krafft Ehrlicke/Convair design	60-63
Atomic Space Explorer	Revell	H-1851	1/160	Pop art reissue of above	69-70
Solaris	Revell	H-1828	1/150	Ehrlicke design for 4-stage shuttle	59-63
Convair Space Shuttle	Revell	H-1800	1/96	Ellwyn E. Angle/Systems Laboratories design for 3-stage Moon lander; detailed crew compartment	58-59
XSL-O1 Manned Space Ship	Revell	H-1825	1/96	Last stage of above as separate kit	59-63
Moon Ship	Revell	H-1850		Pop art reissue of Shuttle	69-70
Space Pursuit	Revell	H-1850		Craft & Moon Ship	69-70
Atlas ICBM	Hawk	200	1/87	Original 4-stage rocket design	56-60
Saturn Interplanetary Space Vehicle	Hawk	200	1/87	Reissue of above; 2 different boxes, 1st same as above with only name changed, 2nd completely new	67-72
Satellite with Three Stage Launching Rocket	Lindberg	1004	1/200	Original 3-stage rocket design	58-64
Communications Satellite	Lindberg	1150	1/200	"Mars Probe" series reissue of above	70-71
Multi-Stage Transport Rocket	Lindberg	1001	1/200	Manned version of Satellite Launcher	58-64
Space Transport	Lindberg	1149	1/200	"Mars Probe" series reissue of above	70-71
U.S.S. Explorer	Lindberg	1149	1/200	"Star Probe" series reissue of above	76
Pilgrim Observer	MPC	9001	1/100	Deep space probe & space station design	70-71

Kit Name	Manufacturer	Kit #	Scale	Remarks	Years
SPACECRAFT (VACUUM OPERATION)					
Space Taxi	Monogram	PS45	1/48	Willy Ley design	59-60
Space Buggy	Monogram	PS194	1/48	Reissue of above	69-70
RM-1 Rocket Ship	Strombecker	D34	1/72	Disney/von Braun design for Moon reconnaissance	57/58 60
Moon Rocket Ship	Selcol	503	1/72	U.K. issue of above	58-60
Convair Manned Lunar Reconnaissance Vehicle	Strombecker	D37	1/91	Krafft Ehrlicke design	58-60
Convair Manned Nuclear Interplanetary Vehicle	Strombecker	D38	1/91	Krafft Ehrlicke design	58-60
U.S. Moon Ship	Lindberg	1003	1/70	Original Moon lander design	58-64
Landing Module	Lindberg	1147	1/70	"Mars Probe" series reissue of above	70-71
Space Shuttle	Lindberg	1147	1/70	"Star Probe" series reissue of above	76
Leif Ericson Galactic Cruiser	AMT	S954	1/635	Original design; with lights	69-71
U.F.O. Mystery Ship	AMT	S960	1/635	Glow-in-the-dark reissue of above, without lights; 2 different boxes	74-77
SPACE STATIONS					
Space Station	Strombecker	D32	1/300	Disney/von Braun wheel design	57-60
Space Station	Selcol	501	1/300	U.K. issue of above	58-60
Convair Manned Observational Satellite Vehicle	Strombecker	D39	1/198	Ehrlicke/Convair design	58-60
Space Station	Revell	H-1805	1/96	Ellwyn Angle design; interior detail; seven smaller vehicles included	59-61
Convair Manned Satellite	Hawk	513	1/98	Ehrlicke design based on Atlas ICBM; interior detail	60-61
Manned Orbiting Lab.	Hawk	551	1/98	Reissue of above	68-70
U.S. Space Station	Lindberg	1002	1/350	Original wheel design	58-64
Space Station	Lindberg	1148	1/350	"Mars Probe" series reissue of above	70-71
Space Base	Lindberg	1148	1/350	"Star Probe" series reissue of above	76
OTHER VEHICLES					
AMTronic	AMT	T363	1/25	2-in-1 car of the 21st century	69-69
Flying Saucer	Lindberg	517	1/48	First plastic SF kit; with little green man	53-64
Unidentified Flying Object	Lindberg	1152	1/48	Glow-in-the-dark reissue of above; 2 different boxes: green "UFO" 1st, red "UFO" 2nd	78
Beta-1 Atomic Powered Bomber	Hawk	514	1/188	Original design; 2 different boxes	59-69
Impetus	Aurora	129	1/200	Original nuclear-powered airliner design	60-65
Ragnarok Orbital Interceptor	Aurora	251	1/200	Reworked reissue of above	75-77
Time Machine	MPC	1-0903	1/16	"Strange Change" series	74-74
OTHER FIGURES					
Moon Survey	Eldon	2935	1/11	2 astronauts & robot in Moon scene	66-66
Rampaging Scorpion	MPC	1-0504		"Gigantics" series	75-76
Rampaging Scorpion	Airfix	05851-5		U.K. issue of above	76-77
Colossal Mantis	MPC	1-0502		"Gigantics" series	75-76
Colossal Mantis	Airfix	05850-2		U.K. issue of above	76-77
Gigantic Wasp	MPC	1-0503		"Gigantics" series	75-76
Huge Tarantula	MPC	1-0501		"Gigantics" series	75-76
Astronauts	Airfix	S41	1/76	Realistic U.S. astronauts & equipment, including some "advanced" hardware; soft polyethylene	71-76



Seaview from Voyage to the Bottom of the Sea

The Invaders' flying saucer. 1975 reissue added extra aliens.



Kit Name	Manufacturer	Kit #	Scale	Remarks	Years
SECTION II - TV/MOVIES/COMICS					
BATTLESTAR GALACTICA					
Space Fighter Raider	Monogram	6026		Cylon craft; fires missiles	78
Space Fighter Viper	Monogram	6027		Colonial craft; fires missiles	78
BIONIC WOMAN					
Bionic Repair	MPC	1-0610	1/12	Jaime Somers & Oscar Goldman	76-77
CAPTAIN SCARLET					
Angel Interceptor	Airfix	256	1/72	U.K.	68
DICK TRACY					
Space Coupe	Aurora	819	1/72	Includes figures of Tracy, Jr., Moon Maid & Diet Smith	68-70
FANTASTIC VOYAGE					
The Voyager	Aurora	831	1/96	From the TV cartoon series, not the film	69-71
FIREBALL XL-5					
Fireball XL-5	Kitmaster			U.K. Known to be a Lyons Maid ice cream offer; not known if sold as a regular kit	63
FLASH GORDON					
Flash Gordon & The Martian	Revell	H-1450	1/8		65-66
THE INVADERS					
UFO	Aurora	813	1/72	Detailed interior	68-71
Flying Saucer	Aurora	256	1/72	Reissue of above; base and extra figures added	75-77
LAND OF THE GIANTS					
Land of the Giants	Aurora	816	1/48	Giant rattlesnake attacking three of the crew	68-71
Spaceship	Aurora	830	1/64	Full interior detail	69-71
Rocket Transport Spindrift	Aurora	255	1/64	Reissue of above; new decals	75-77
LOST IN SPACE*					
Lost In Space	Aurora	420	1/32	Robinson family, Cyclops & Chariot	67-70
Lost In Space	Aurora	419	1/32	Same as above, but without Chariot and on smaller base	67-70
Robot	Aurora	418	1/11		68-70
* Several kits of the Jupiter 2, Robot, and Chariot were produced in Japan by Marusan					
PLANET OF THE APES					
Caesar	Addar	106	1/11		74-76
Cornelius	Addar	101	1/11		73-76
Cornfield Roundup	Addar	216	1/32	"Super Scene" in a bottle	75-76
Dr. Zaius	Addar	102	1/11		73-76
Dr. Zira	Addar	105	1/11		74-76
General Aldo	Addar	104	1/11		74-76
General Ursus	Addar	103	1/11		74-76
Jail Wagon	Addar	217	1/55	"Super Scene" in a bottle	75-76
Stallion & Soldier	Addar	107	1/12		75-76
Tree House	Addar	215	1/32	"Super Scene" in a bottle	75-76
SIX MILLION DOLLAR MAN					
Bionic Bustout	MPC	1-0601	1/12	Steve smashing jail door	75-77
Bionic Bustout	Denys Fisher	16025	1/12	U.K. issue of above	75-77
Evil Rider	MPC	1-0604	1/12	Steve upsets motorcycle	76-77
Bike Bully	Denys Fisher	16027	1/12	U.K. issue of above	76-77
Fight For Survival	MPC	1-0602	1/12	Steve throwing gorilla	75-77
Fight For Survival	Denys Fisher	16026	1/12	U.K. issue of above	76-77
Jaws of Doom	MPC	1-0603	1/12	Steve fights with alligator	76-77
Teeth of Terror	Denys Fisher	16028	1/12	U.K. issue of above	76-77
SPACE: 1999					
The Alien	MPC	1-1902	1/25	Reworked kit of George Barris' show car "Moon-scope"; alien figure added; no connection with the TV series	76-77
Alpha Moonbase	MPC	1-1903		On vacuum formed base; larger scale Main Mission area also included	76-77
Eagle 1 Transporter	MPC	1-1901			75-77
Eagle Transport	Airfix	06174-8		U.K. issue of above	76
Hawk	MPC	1-1904			77-77
Hawk Spaceship	Airfix	05173-2		U.K. issue of above	78
STAR TREK					
Exploration Set	AMT	S958		Phaser, Tricorder & Communicator, each to a different scale; 2 different boxes	74-77
Galileo 7	AMT	S959	1/35	Enterprise Shuttlecraft; 2 different boxes	74-77
K-7 Space Station	AMT	S955	1/7600	From "Trouble With Tribbles"	76
Klingon Battle Cruiser	AMT	S952	1/635	Originally had lights, later re-moved; 3 different boxes; out of production in 1972	73-77
Klingon Battle Cruiser	Aurora	923	1/635	U.K. issue of above	72
Mr. Spock	Aurora	922	1/12	U.K.	72
Mr. Spock	AMT	S956	1/12	U.S. issue of above; 2 different boxes	73-75
Romulan Bird of Prey	AMT	S957			75
Space Ships	AMT	S953	1/2200	Small size Enterprise, Klingon & Romulan	76
USS Enterprise	AMT	921/S951	1/635	Many changes from original to current kit; 1st kit had lights; 4 different boxes; 2 kit numbers	67
USS Enterprise	Aurora	921	1/635	U.K. issue of above	75
USS Enterprise Command Bridge	AMT	S950	1/32	Includes figures of Kirk, Spock & Sulu	75

Kit Name	Manufacturer	Kit #	Scale	Remarks	Years
STAR WARS					
Darth Vader	MPC	1-1921		Head only; breathing sound; snap-together	78
Darth Vader	MPC			Full figure; 11 1/2" tall; glue together	79
Darth Vader's TIE Fighter	MPC	1-1915	1/48	Optional position landing gear	78
C-3PO	MPC	1-1913	1/8	Movable arms	77
Luke Skywalker's X-Wing Fighter	MPC	1-1914	1/48	Movable wings; optional position landing gear	78
Millennium Falcon	MPC			18" long; lights; operation parts	79
R2-D2	MPC	1-1912	1/8		78
STINGRAY					
Stingray	Airfix			U.K. Lyons Maid ice cream premium	65
Stingray	Paramount	4103		U.S. issue of large, electric-powered Midori kit	69
Stingray	Paramount	4101		U.S. issue of small, rubber-powered Midori kit	69
THUNDERBIRDS					
Thunderbird 1	Imai/AHM	1-726	1/183	U.S. issue of Japanese kit	68
Thunderbird 2	Imai/AHM	1-721	1/422	U.S. issue of Japanese kit	68
Thunderbird 5	Imai/AHM	1-722		As above, with Thunderbird	68
2001: A SPACE ODYSSEY					
Pan Am Space Clipper	Aurora	148	1/144	Tail pulls off to show engine detail	68-70
Space Shuttle Orion	Aurora	252	1/144	Reissue of above	75-77
Orion Space Clipper	Airfix	SK701	1/144	U.K.; same size as Aurora but different kit; reissued in 1978	70-71
Moon Bus	Aurora	829	1/55	Full interior detail	69-73
UNITED FEDERATION STAR FLEET					
Class 1 Destroyer	Gamescience		1/3840	Based on designs appearing in the Star Fleet Technical Manual by Franz Joseph, these small, snap together models are primarily intended as game pieces; other ships are available in metal	76-current
Class 1 Dreadnought	Gamescience		1/3840		77-current
Class 1 Heavy Cruiser	Gamescience		1/3840		76-current
Class 1 Scout	Gamescience		1/3840		76-current
VOYAGE TO THE BOTTOM OF THE SEA					
Flying Sub	Aurora	817	1/60	Full interior detail	68-70
Flying Sub	Aurora	254	1/60	Reissue of above	75-77
Seaview	Aurora	707	1/300	Original version of glass nose	66-73
Seaview	Aurora	253	1/300	Reissue of above; larger base and surface detail added	75-77



Aurora's kit of the Voyager from TV's *Fantastic Voyage*.

was more in the tradition of the company's prime product—automobile kits. The AMTronic, introduced as the car of the 21st century, actually embodied two vehicles in one—a small around-town runabout that could be coupled to a second unit to form an ultra-high-speed inter-city transport. This elaborate kit even included retractable road wheels to simulate transition from street to rail travel.

Another detailed kit, the Pilgrim Observer by MPC, was released in 1970. This model, which combined launcher, space station and deep space probe designs, became the last kit produced of a serious future space vehicle. Kits of real spacecraft had reached their peak at this time, and then started to rapidly lose popularity, along with other imaginative space kits. But they did not remain out of sight for long.

From "Trek" to "Galactica"

Star Trek, for reasons known to Trekkers everywhere, was still in syndication and well on the way to becoming even more popular than during its three network years. Aurora (UK) renegotiated its *Star Trek* deal with AMT, and secured full possession of the second set of *Enterprise* molds. The sequestered Spock pattern was resurrected, dusted off and sent to England for tooling. By 1972, both AMT and Aurora (UK) had their own set of *Enterprise* and Mr. Spock molds, while AMT had the Klingon ship. The two companies agreed to use each others molds on the latter kits, and AMT's U.S. edition of Spock appeared in 1973.

The next big science-fiction kit to find its way into plastic molds was *Planet of the Apes*. A newcomer in the business, Addar, produced the kit. The *Apes* models appeared so similar in design to previous Aurora figure kits that many hobbyists thought they were buying Aurora kits under another name. In fact, Aurora had turned down the *Apes* license since it also involved a double royalty (20th Century-Fox and Marvin Glass Associates, who had secured all hobby rights). However, Addar, a company composed of a number of former Aurora employees who used many of the same outside sources that Aurora did to produce kits, jumped at the property. Thus, the similarities in design. From 1973 to 1975, Addar produced seven *Planet of the Apes* figure kits, in addition to three "Super Scene" kits—miniature *Apes* dioramas encased in plastic bottles.

Since this period, the kit manufacturers have enjoyed an almost unbroken string of TV- and movie-based science-fiction kit successes. AMT added the *Galileo*, Romulan and four other kits to their *Star Trek* line. They also reissued the *Leif Ericson*, renaming it the UFO Mystery Ship.

MPC produced kits based on *The Six Million Dollar Man*, *The Bionic Woman* and *Space: 1999*, as well as creating several

original science-fiction kits of their own. These included the "Gigantics," a series of large, realistic-looking insects set in miniature scenes of destruction, and the "Strange Change" Time Machine which sent its inventor back to the prehistoric past. In England, the *Six Million Dollar Man* kits were produced under license by Denys Fisher, and two each of the *Space: 1999* and "Gigantics" kits were marketed by Airfix.

Aurora sought to reestablish itself in the science-fiction kit field with a new series of reissues and new kits. Many figures and vehicles from classic science-fiction films were considered, and several tooling patterns were actually completed. But Aurora decided to stop development on the new items until sales of the reissues could be analyzed. Six kits were rereleased in 1975, and all had some degree of new pre-formed mold work on them for improved detailing and part fit. In some cases, new parts and decals added new life to the old designs.

In 1976, Lindberg reissued three of its kits from a series called "Star Probe." Several years earlier, they created the short-lived "Mars Probe" series, made up of four of their early space vehicle kits. The Satellite Launcher was not included in the newer "Star Probe" series, and the Flying Saucer was disturbingly absent from both reissues. Lindberg claimed that the Saucer's unusual size, price and packaging prevented it from being used with the other kits.

Then came *Star Wars*. Although merchandizing licenses were offered a full year before the film's premiere, manufacturers only reluctantly invested in this totally unknown, one-shot movie. (A TV series that lasts at least 13 weeks is a safer investment.) But eventually General Mills secured worldwide toy and hobby rights, and its MPC/Fundimentions division produced kits of R2-D2, C-3PO, Luke's X-Wing, Darth Vader's TIE Fighter and even a large Darth Vader head.

With the popularity of visual science fiction firmly established, Monogram lost no time in producing kits from ABC's *Battlestar Galactica*. In fact, kits of the Viper Fighter and Cylon Raider were already on the shelves two months before the TV series started.

Old Models Never Die

Flying saucers remained hot items in 1978, thanks to *Close Encounters*, and so Lindberg finally reissued the Flying Saucer, the world's first plastic science-fiction kit. The saucer kit, renamed the Unidentified Flying Object, is molded in glow-in-the-dark plastic—a partial compensation for inflation's toll on the original's 89¢ price-tag.

That little saucer kit has really gotten around. Today it is common practice for special-effects modelmakers to use such plastic kit components to detail the surface of their original design spaceships. In the

past, when films were less sophisticated and budgets were smaller, the SFX models were sometimes only slightly modified plastic kits—the Lindberg Flying Saucer "starred" in *Plan 9 from Outer Space* (1958). Another Lindberg kit, the Transport Rocket, is easily recognized in *Assignment—Outer Space* (1962), *The Wild, Wild Planet* (1965) and *War Between the Planets* (1971). In a modified form, this kit also served as the main booster in the weekly TV series, *Men into Space* (1959-60). This same series once utilized the Revell XSL-01 as a Russian spacecraft. AMT's *Enterprise* kit showed up twice in the *Star Trek* series, first as the wrecked *Constellation* in "The Doomsday Machine," and later as the *Enterprise* itself as seen from the space station in "The Trouble with Tribbles."

MPC has announced that two new *Star Wars* kits will be released this year. One is a full figure of Darth Vader which stands 11½" tall. The other is the long-awaited *Millennium Falcon*. This large, 18"-long model features cockpit and exhaust lights, retractable landing gear and operating loading ramps and gun turrets. MPC also plans to produce an original design space base, an action kit incorporating sound and other working features. Airfix will soon release their new Gerry Anderson *Starcruiser* kit (see page 32), and have just reissued their 2001 Orion. Other USAirfix releases include a 1/144th-scale model of NASA's space shuttle, the Apollo lunar module—the *Eagle*—and the workhorse of all U.S. manned missions, the Saturn V booster rocket. Airfix has also released a line of Soviet spacecraft, including a launch vehicle, Sputnik I and the more recent Soyuz craft.

Undoubtedly, other SF kits, old and new, are sure to follow. And we can only guess what they might be or who will produce them, especially when considering how the hobby industry has changed since the early 50s. Strombecker switched ownership and is now the producer of Tootsie Toys, which has no interest in hobby kits and does not own the original Strombecker kit molds. Hawk was acquired by Testors several years ago; AMT is now owned by Lesney (the Matchbox people) and Addar is out of business. Aurora recently became part of the Dunbee-Combex-Marx toy conglomerate. D-C-M isn't interested in hobby kits, and Aurora's kit tooling operation has been sold to Monogram, which has already reissued a number of old Aurora kits, including Superman and Godzilla.

Will Monogram reissue any more of the old Aurora science-fiction kits? Will they use any of the patterns Aurora created for its "new" science-fiction line? Will Lesney/Matchbox/AMT do a kit of the new *Enterprise*? Will MPC do yet more *Star Wars* kits? And finally, what is Revell doing with all its old spaceship tooling? Only time will tell. ★

Movie & TV Special Effects Techniques

SEFX

PART XVI: Animation by Allen

Edited by DAVID HUTCHISON



STARLOG visits with animator and film-maker David Allen, who talks about his life in the film animation business and the projects he has on the near horizon.

By PAUL MANDELL

When I first met David Allen in March of 1974, he was hunched over an animation table on a dark stage at Cascade Pictures (now CPC Associates) bringing to life the little wonder of television known as The Pillsbury Doughboy and his female counterpart, Little Poppy. I stood in the wings so as not to disturb him and watched. He did a little pantomime to determine how the figure should move, manipulated its foam-and-armatured arms a fraction of an inch without the aid of a surface gauge, clicked off a frame of film. I was only vaguely familiar with Allen's name, having known through film literature of his association with Jim Danforth, his solo animation of the Chasmasaur in *When Dinosaurs Ruled the Earth* and of his work in *Equinox*. Only several months before I had bolted out of my chair one night after seeing King Kong climb the Empire State Building—in color—then climb into a Volkswagen Superbeetle and zip down the streets of Manhattan. I was pleased to learn a short time later that Allen had animated it, copping two Clio nominations in the process.

After consulting his stop-motion flow

chart, Allen took a breather. He straightened his compact, muscular frame, touched his beard pensively and adjusted his wire-framed glasses. He greeted me with a firm handshake and a friendly smile. When asked how he was able to concentrate with all the ruckus going on from the Revlon commercial being filmed next door, he replied that he had learned to animate under the most adverse conditions. I recalled Ray Harryhausen's comment on the need to be confined to a noise-free stage and mused at the contrast in situations. After an hour of conversation, I realized that I was in the company of a guy who could easily double as an elocution teacher or a doctor of philosophy.

The following week I trekked over to his Burbank studio, a large converted auditorium flanked by NBC and Warner Brothers, with the Walt Disney complex less than a mile away. A stroll through its interior revealed a mass of cables, Century stands and Mitchell studio cameras. Large black canvases were draped over the windows to prevent light spill. In the far corner stood a maze of miniature sets, the village for his planned TV puppet special, *The Magic Treasure*. The project had been moving in dribs and drabs, with most of Allen's time being consumed at Cascade in order to buy food and pay the rent. (To date, it is about 85 percent complete.) In a large glass case stood, quite harmlessly, several recognizable items of stop-motion memorabilia: the Taurus monster from *Equinox* (the steel armature glinting through the rotting rubber), a wooden beetle-man once tooled by the late Pete Peterson (later to be used in *Flesh Gordon*), and—lo!—Allen's recreation of Willis O'Brien's Eighth Wonder of the World!

But the most intriguing item was yet to come. Allen opened a cabinet, revealing several shoeboxes. He opened one of them carefully and removed the yellowing tissue paper within. Exposed was a painstakingly detailed, fully armatured lizard-man designed and built in 1968 for an ambitious project called *Raiders of the Stone Ring*. I spent some time manipulating it and admiring its anatomy. Clearly, the model could easily rival the finest stop-motion figurine devised by Ray Harryhausen or Jim Danforth.

Raiders, I learned, was an Edgar Rice Burroughs-like epic conceived by Dave Allen in 1967 with an assist from Danforth and Dennis Muren. In 1968, Hammer decided to produce it while *When Dinosaurs Ruled the Earth* was still in production but ultimately tried to bastardize it into

Above left: A young David Allen sculpts a test alien for *The Primevals*. Left: The very personable aliens created for *Laserblast*.

Right: Animator David Allen with Fay Wray of *King Kong* fame. TV viewers were treated to the sight of King Kong climbing the Empire State Building in color, then climb into a Volkswagen Superbeetle and zip down the streets of Manhattan in a recent Volkswagen commercial. A short time later Allen copped two Clio nominations for his skillful work.

Zeppelin vs. Pterodactyl which never materialized. At the time, Allen and crew felt confident enough to produce a lengthy featurette on *Raiders* in order to influence the Hammer people—one elaborate shot showed a vicious lizard-man attacking a Viking warrior playing by Bill Stromberg (later the producer of *The Crater Lake Monster*). Unfortunately, the featurette proved futile, even counterproductive, and the project was shut down. But it did not die; the storyline continued to improve and mature, surviving many periods of hibernation. By 1975, the Burroughs motif had been discarded, the characters made more credible, the concept changed drastically and an extraterrestrial influence was intro-

duced.

The punch is that *Raiders*, after weathering a 10-year juggling act, has evolved into *The Primevals*, a high-budgeted film-in-the-works that promises to raise the stop-motion adventure formula to a level of *credibility* unprecedented in the genre.

Dave Allen is excited about this picture for many reasons. The most obvious reason is that it will be his first solo feature. But perhaps more importantly, it signifies something that even a master like Ray Harryhausen has not had the opportunity to exercise—a nearly complete creative control over the project from start to finish. Not only is Allen animating the creatures (there's a multitude of them) and co-

authoring the screenplay, but he also anticipates directing the live action as well.

How does one attain such a position in the genre? It's not easy. For one thing, Allen, at the pivotal age of 34, has paid his dues in the special-effects world, having worked steadily at Cascade-CPC for 11 years doing commercials that have become hallmarks of today's video culture. He'll also be the first to tell you that he's been lucky, and that is something one cannot plan or anticipate. Still, certain elements must be present in one's being—total conviction to the art form plus the ambition and ability to forge ahead on your own. That is basically why wunderkind Harryhausen was able to animate *Mighty Joe Young* at the relatively youthful age of 27 and Jim Danforth was given free reign over the effects for *When Dinosaurs Ruled the Earth* at age 28. Now Allen faces his greatest challenge—bringing off *The Primevals* as conceived, and facing the enormous problems inherent in producing a stop-motion fantasy feature.

Allen's orientation into dimensional animation may have a familiar ring to it, as fans of Harryhausen and Danforth will note, but the experience of viewing the original *King Kong* for the first time has always been an extremely personal one. Seen at age seven during its 1952 re-release, *Kong* exposed Allen to the genius of Willis O'Brien for the first time. Consequently, the film created interest for the young boy in a number of areas. Adding more fuel to the fire was the release of *The Beast from 20,000 Fathoms* shortly afterwards, but the visceral effect that *Kong* had on Allen would never be forgotten. "I remember wondering how it was done," he reflects fondly, "not because I can recall the feeling of being bewildered, but I can recall asking questions of *adults* about how it was done. I remember being told at a young age that it was a number of people piled on top of each other in a giant costume, which of course was ludicrous, but it satisfied me at the time. But I also remember being aware of the mechanical aspects of Kong's appearance and movements. Instead of a turn-off it was a *turn-on*. I'm sure anyone interested in stop motion knows exactly what I'm talking about—that whole different kind of kinesis, that whole different elan."

"I picked up on the same characteristic in the films of Ray Harryhausen as they began to come out," Allen continues. "Of course, I saw practically every horror and science-fiction film that came out until about 1957 when AIP started their teenage monster movies. I saw such a difference in quality, in addition to the fact that I was maturing, that most of these films didn't have too much to offer me anymore, although I continued to see Ray's films."

"I did see *How to Make a Monster*," muses Allen. "Though I really didn't believe I'd find out how to actually *make* one, I think I was rather hoping to see some documentary scenes in the lab—much to my disappointment! I never knew certain



films would feature stop-motion until I sat down in the theater, and I never associated them with Ray Harryhausen as a *person* until *The 7th Voyage of Sinbad*. Actually, I didn't go out and shoot stop-motion until I was almost ready to graduate from high school, which is a pretty late age for kids today!"

Allen graduated from Cal State College at Fullerton and took courses in the humanities, film and art, majoring in English. "There was no such thing as media courses at that time. Although I had investigated going out to USC, which seemingly always had a cinema department in existence, I was not interested in the entire *discipline* of filmmaking, though I should have been. Instead, I was strictly interested in the tech-

quite good.

Allen devoted nearly a year and a half to creating several complicated cartoon "flip-books" based on scenes from *King Kong* and *20,000 Miles to Earth* using snapshots taken off a TV screen as reference images. "I learned a lot from that exercise," he says smiling, "satisfied with immersing myself in this work I was so fascinated by. However, I really wasn't taking full advantage of 'cartoon license.' Most of my flip-books were drawn as though they would be puppets; there was no elasticity in the drawings as there should have been. In that respect it was a natural evolution to get into stop-motion puppet work."

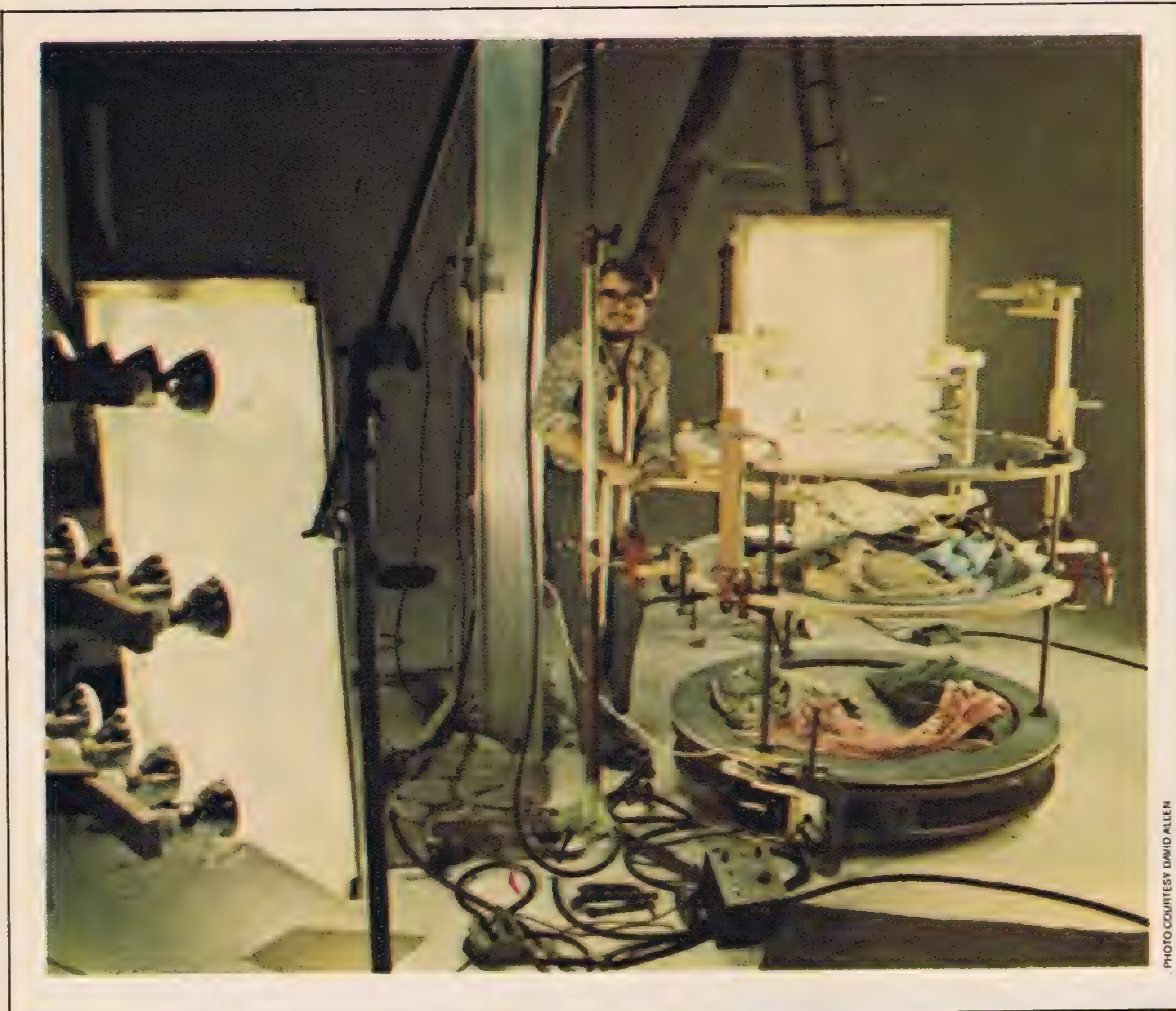
Allen's first filming ventures began in 1962 and he continued to produce footage

did exhibit the influence Willis O'Brien's work had over Allen's psyche. In this, it is perhaps important to quote Jim Danforth in a famous comment he made several years ago, that "the strength of stop-motion is not that it is super-realistic, but that it has *style*." Ray Harryhausen began to choreograph his movies as early as *Mighty Joe Young* (perhaps it is most noticeable in the Ymir), which has become his much-revered trademark; Danforth has given his creatures certain gestures which make his work identifiable. O'Brien's work was somewhat different—he strived for more energetic or kinetic animation, and while he may not have been the ultimate *clinical* animator, his style was unmistakable. It is this forceful energy that perhaps characterizes Allen's work; the death of Taurus and the vicious attack of the lizard-man in the *Raiders* test reel are good examples of his style. Nevertheless, when ultra-fluid animation is required by a Doughboy spot, it is no problem for Allen. "Stop-motion animation does not lend itself to naturalistic theatre," Allen observes. "It is partly that prejudice which has caused many producers in the past to shy away from it."

After the success of *Equinox*, Allen decided to enter the field professionally. He landed his first job at the now-defunct Art Clokey Productions, a breeding ground for many animators. "I never actually animated a Gumby," he confesses, "although I did build props and models that were being developed for *Gumby* at that time—a dragon, a thing called Prickles and a fish-like creature called Goo. Art designed them and we built them. I wasn't there too long."

Allen was still in college when he started working at Cascade early in the summer of 1967. His first job there was to build static models of the Doughboy to be used for advertising and still photography. "As a matter of fact," he says laughing, "I had been given incorrect information and it took me some time to build them. I was merely following the memos that had been handed down to me. When the models were received, they weren't too happy with them on account of things they claimed they had asked to be provided. A set of new instructions came down and I had to do them all over again!" During the lapse of time in doing the same job twice, he began building props for the Nestles Chocolate commercial campaign and eventually started animating Hans, the Nestles Man. "I was also the original animator of Swiss Miss," Allen recalls, "and Jim Danforth built the puppet. He did a beautiful job with it." (In later years, Swiss Miss was brought to life by Laine Liska and more recently by Gene Warren Jr. at Excelsion Animated Moving Pictures, the studio where the *Land of the Lost* puppets were made.)

Allen worked steadily at Cascade for nearly 10 years and was occasionally farmed out to perform different tasks. In 1969, he took a temporary hiatus when Danforth, swamped with 25 matte paintings for *When Dinosaurs Ruled the Earth*, requested that



David Allen, during one of his infrequent visits to New York, created the magical "clothes in the dryer" effect for Bounce (a laundry product) at Totem Films. Allen considers himself very fortunate in that he has been able to work at his field as a full-time career. "I stayed in college to give myself another option professionally, but fortunately I've been working in special effects almost without a break."

nical problem-solving of making models, along with some interest in the photographic equipment that I might have been able to afford.

"I was very interested in rear projection," he recalls, "and spent a lot of time devising a 16mm system. I used a Keystone projector—not a very good one—and hooked up a cable to it. Frames were advanced by using a long pulley that went to the flywheel of the projector. However crude, it worked. I also had a very good process *screen* developed by a man named Bodde. He had a system by which he sprayed a translucent material over sheets of mylar. When he died, no one else knew how to get it!" Using Kodachrome film for his rear-projection plates, the results were

on and off until 1965, when he was 21. Only three or four models were made up to that time including a dragon for a fairy-tale short and a faithful facsimile of Ray Harryhausen's skeleton from *The 7th Voyage of Sinbad*. The armature was primitive at best, but it worked.

Then came *Equinox*, which was conceived as a showcase for the special-effects abilities of Dave Allen and Dennis Muren, who produced the original 16mm version. Jim Danforth provided several matte paintings.

For *Equinox*, Allen animated a huge lumbering creature called Taurus, which he designed and built out of foam, latex and a metal armature. The animation was perhaps not as fluid as it could have been, but it

Allen come to England and animate the Chasmasaur. He also had occasion to visit New York City, where he was assigned to create the magical "clothes in the dryer" effect for a Bounce (a laundry product) commercial done at Totem Films. "When Cascade went out of business in 1975 and CPC was formed, I stayed there until the beginning of 1978 and left in order to begin preproduction work for *The Primevals*. That's a total of over 11 years! It's a long time to have been in one place, literally too long!

"I never expected to be fortunate enough to be able to work in this field as a full-time career," Allen admits candidly. "I stayed in college to give myself another option professionally, in education. The irony was that the teaching profession dried up out here and I was able to stay employed in a profession that is supposedly notorious for its long dry spells! I suppose I might be able to get a job teaching media if I had to, but fortunately, I've been working in special effects almost without a break."

The "whrrrr" of the stop-motion motor attached to his Mitchell camera comes to a halt—the photography of Jena Holman's *Primevals* matte painting of the Himalayas has just been completed.* The magazine is unloaded and the film is placed in a metal can, then taken to the lab so the "dailies" can be seen the following day.

Allen is optimistic about his film, but two years of work lie ahead of him. Despite the fact that he has garnered a certain amount of notoriety in his field, he is basically pragmatic about the business and constantly keeps his career in perspective. "I don't know if I feel entirely comfortable about the future," he asserts with a philosophical flourish. "I feel it's important to somebody in the film business to try to keep raising his sights and elevating his ambitions. It's also very difficult to stay in the same work situation, indefinitely. But we're now in the middle of a special-effects renaissance. In fact, it's more than a renaissance; there's almost been nothing like it ever, except maybe during the 50s in a certain limited sense. Special effects at that time had a more cloistered quality, done in more regulated studio departments. There was no real demand for effects on a service basis. Companies like Project Unlimited went on for years doing well sometimes and perhaps not so well for a long stretch.

"Now we have a very different situation. And I fear what might happen when the trend recedes and the tide goes back out to sea, there's going to be a lot of fish floundering. That's one of the reasons I'm trying to raise myself above the very competitive situation that's bound to evolve. There are dozens of people applying for jobs and positions and I happen to believe that many of these people are not fully qualified. But they find great satisfaction in applying for and hopefully getting the

work. There's a lot of incompetency. I think we have a situation today where the management of companies is not qualified to decide the qualifications of its applicants."

With the advent of *Star Wars* and the sophistication of motion-control equipment at hand, the recent accent on effects has mostly been confined to outer space shots, with sleek spacecrafts gliding, ballet-like, through the black voids simulated on studio sound stages. While the stop-motion adventure appears to have taken a back seat to this recent development, Allen sees it as a passing phase and in no way a deterrent to his specialty. "If we were seeing a rash of lizards being used for dinosaurs or a bunch of men in suits, I might say that there's a competitive conflict. Because of things like *Star Wars*, many people have been very involved in space shots and repetitive camera systems. But I think it is a very limited technique. Eventually, interest in that kind of look, of a ship in space rolling, banking and blowing up, will begin to fade. I can't predict this, but I wouldn't be at all surprised if interest moves from that position to the more dramatic use of stop-motion and special effects. As I've always said, stop-motion is the only truly dramatic special-effects medium. A ship may fly by and disintegrate, but it is not a character in the movement of a story. That's one of the great attractions of stop-motion to those of us who do it."

Allen admits that he would like to have other associations in his career besides being a stop-motion animator or a special-effects man. "I'm beginning with the idea that I want to direct *The Primevals*, which is bound to be an important career credit. Convincing the people on the producing end to get behind that idea is a very difficult thing. In fact, my only hope in being able to direct it is not because they would choose me but because it is a condition that I would put on the project, enabling them to get the other part of the picture from me as well. It's a situation you can compare to, say, Michael Crichton, who writes a best-selling novel and attaches the sale of that novel to the condition of him directing the picture, as it was with *Coma*. I happen to think that I'd qualify more as a director than a writer would. Crichton says he could teach anyone to direct in one day! We have a problem in this business which has to do with an inclination towards a sort of 'tried-and-true' mentality. I know what *Primevals* has to be, and I think my overall creative control is going to remove a lot of unnecessary complications and ego problems of making it materialize. Still, I would continue to rely on educated advice."

The precise storyline of *The Primevals* must be shrouded in secrecy for now. While the film will feature some awesome spectacles, such as a colossal horned river lizard attacking the principals of the cast, it is not another dinosaur movie. Moreover, the film is fantastic in nature, though it is not a *fantasy* per se. What it will attempt to do is ask the audience to really *accept* it, and to

rediscover a certain mentality that characterized the sci-fi/horror flicks of the early 50s: taking itself seriously, a wedding of the fantastic with reality. While no one will be wearing a turban or flying on a carpet in *The Primevals*, Dave Allen still recognizes his respect and admiration for Ray Harryhausen's films.

"Ray has a very genuine personal and professional commitment to creating motion pictures in the fantasy/mythology idiom, and I think that both he and Mr. Schneer deserve enormous credit for introducing stop-motion into this type of film, and being successful while simultaneously doing the projects they have wanted to do. But tastes will differ, and I have hoped for sometime to do a project that looks back a bit to the era when the explanations for phenomenal creatures were more plausibly advanced. In my view this gives the audience the possibility of sharing emotions that the actors try to communicate within a realistic situation. Of course, very few of these types of horror films have been completely convincing in this regard...."

Primevals is an entirely different thing in that regard," Allen states proudly. "You know, if something like *The Beast from 20,000 Fathoms* was done today on, say, a Spielberg production basis—particularly if he did it, since it guarantees a certain ushering in of a wider audience—that would probably work. Hell, maybe Spielberg should have been approaching Harryhausen and Schneer *long ago* for doing something like that. It's the old monster-on-the-loose brought up to date. He's already done it successfully with *Jaws*. But what they should have been doing was something like *The Primevals*. *Primevals*, to me, is the obvious next step. It's been *obvious* for the last 10 years—so obvious, in fact, that some of the new film people are starting to chip away at it.

"I'd certainly like to have people think of a Dave Allen Film as opposed to a Dave Allen puppet," he continues. "There are many people in this business who are not interested in being in the position of production determination. But I am and Jim Danforth is. I know the reason I am and I can guess the reason that Jim is. *Frustration alone* would be enough of a reason."

During the past several years, David Allen has managed, in the midst of his job at CPC, to supervise and set up stop-motion facilities for low-budget affairs like *Crater Lake Monster* and *Laserblast*. He chalks it all off as another film credit, a stepping stone to bigger and better things. Unfortunately, he often finds himself taking the brunt of such dismal efforts by an ignorant press who "blast" him for directorial deficiencies completely out of his domain.

While the brickbats Allen endures in these instances are understandable (since his name appears as "director of visual effects," which in turn is misinterpreted by the public and the media), he still has qualms with followers of his work who

*Within that expertly realized tableau, a stop-motion Yeti will roam and fall captive to a group of Tibetan villagers.

often find it convenient to pit his name against those of his peers. "There's too much of a tendency to compare animators strictly on the basis of their technique," he says. "Jim Danforth is a marvelous *clinical* animator, but I don't even like to compare Jim in that one limited area. It's like comparing the draftsmanship of a Renoir to that of a Michaelangelo. You don't say, 'Which is better, apples or pears?' I think people are too interested in the old American thing of needing a winner. The skill to animate something in such a way—who can do the smoothest walk, etc.—that is just a small smidgen of the overall design of a film's total effect."

All artistry aside, there's one facet of David Allen that cannot be overlooked; he's helped more people break into the stop-motion business than just about anyone else. Individuals like Jon Berg, Phil Tippett, Randy Cook, Laine Liska, Dave Stipes, Paul Gentry and myself owe him that debt of gratitude. But it should also be emphasized that Allen has basically been a catalyst and a source of inspiration—the logistical ability to get things done properly, the talent for creating professionally acceptable animation and a certain improvisational ingenuity all must be part of the artist's makeup in order for him (or her) to succeed. His advice to youngsters who may have mixed feelings about getting into the stop-motion profession, however, is not of dreamlike encouragement, but rather a reflection of the hard realities of the business.

In a previous STARLOG interview, Jim Danforth suggested that "anyone thinking of stop-motion work as a career should give it serious consideration. Then they should try to talk themselves out of it." Dave Allen offers his comment on a similar note. "Getting into stop-motion as a career doesn't seem to be a very wise thing to do. If you have something more than an interest but are *questioning* whether or not you should pursue a full program of study, then I would say make the effort to get interested in something else. Still, I suppose it's better to follow that star than no star at all." In fact, Allen continues to lend a helping hand to those he feels exhibit a more-than-usual aptitude for special effects, although he finds that he must be more frugal with his time and generosity these days when he considers the awesome task that lies before him—getting *The Primevals* off the drawing board and onto the screen.

In a singularly lit corner of his studio, Dave Allen manipulates a fanciful-looking lizard-man perched upon the console of a mind-altering laser gun. The set is a huge wooden arena where some of the climactic portions of his film will take place. He checks the camera, raises an eyebrow, then clicks off the last frame of film for the day. He looks pleased, then pensive, perhaps remembering with a wince how long that animation model hibernated in a box of tissue paper. Now it comes to the screen.

Allen, reassured, flicks off the lights. ★



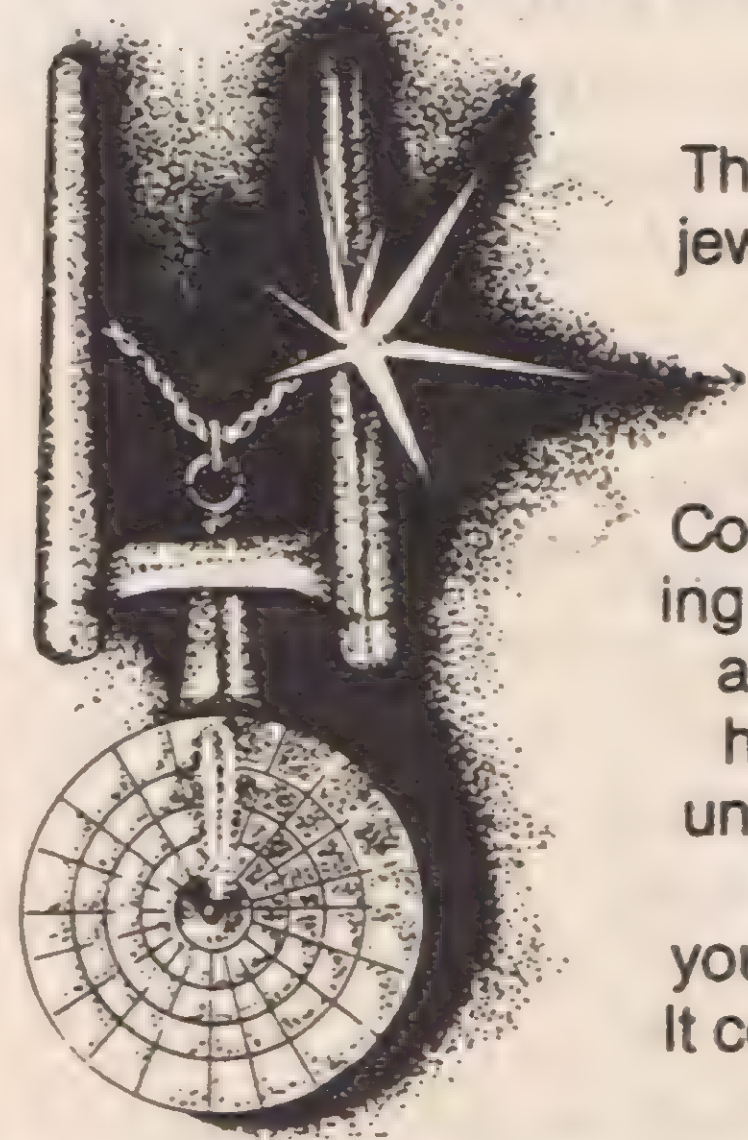
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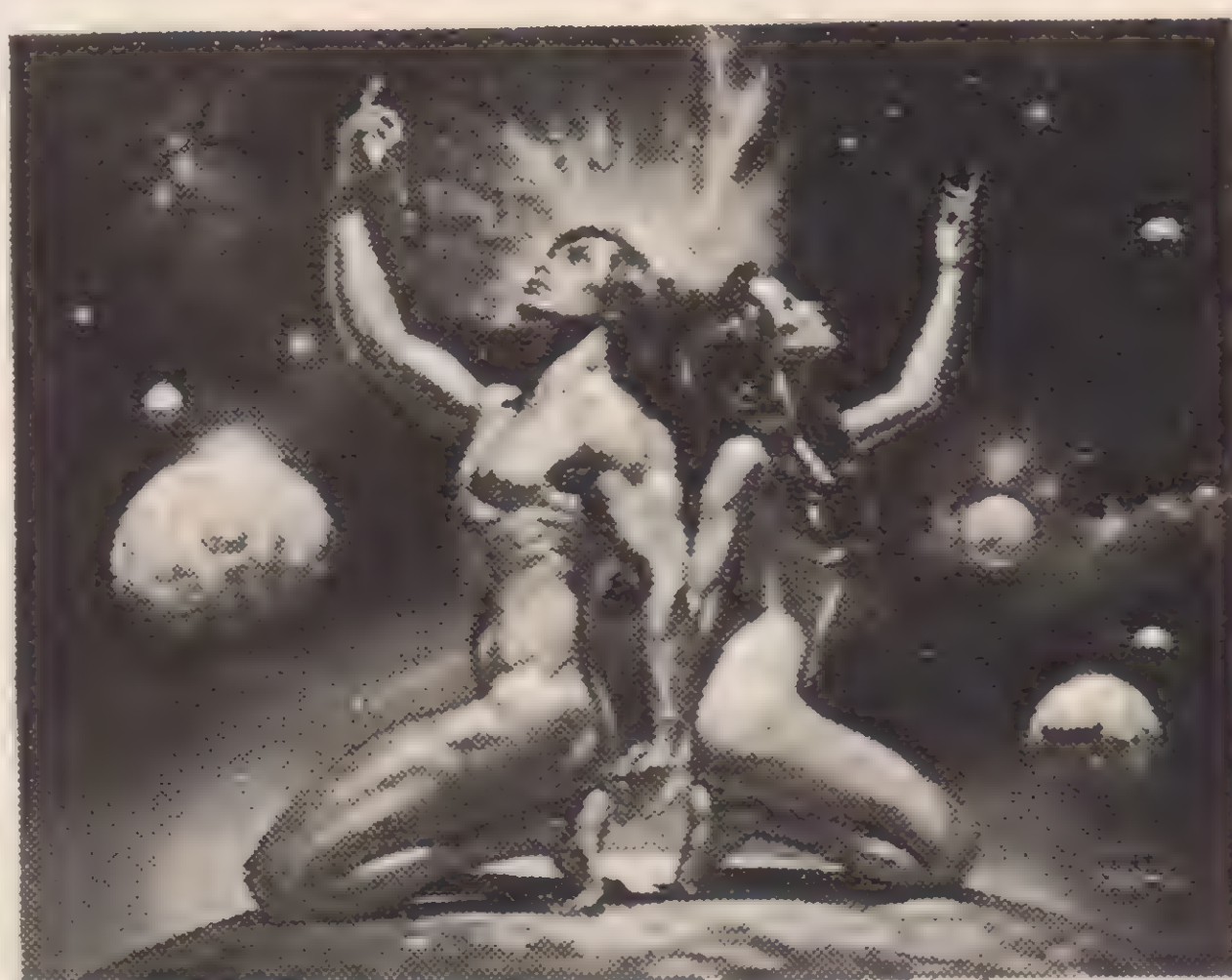


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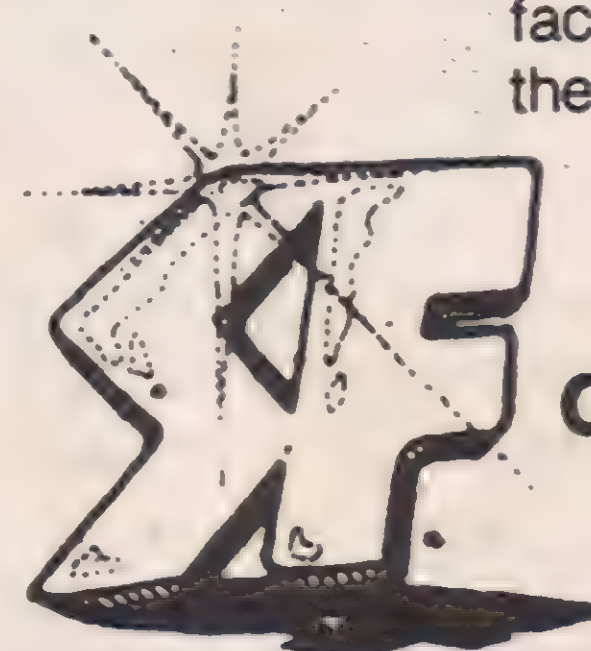
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SF Currents in the Mainstream Part III — "Brave New World" and "1984"

Aldous Huxley's *Brave New World* (1932) and George Orwell's *1984* (1949) are among the most influential and widely studied novels of the 20th century. Both lure their readers into imaginary totalitarian (dystopian) societies wherein the individual is subjugated to the State through various scientific means—birth control to mind control and programmed death. Both novels follow a misfit in his attempts to understand and beat the system; both contain stories of forbidden love; neither has a promising ending; and both novels—which present brilliant exposes of the potential evils of socialism—were written by socialists. Yet they are remarkably different artistically and philosophically.

Brave New World, in a satirical style reminiscent of Voltaire, shows a gleaming glass world brimming with the appearance of luxury and privilege, in which "everyone belongs to everyone else" and "everyone is happy now." Happy because everybody is budded from community cells, biologically conditioned through a test-tube gestation, sleep-taught through childhood and further shaped into a round peg that can fit only into a round hole. Physiques and intellects are designed to range from Alpha Plus—the upper echelon of administrators and controllers—to Epsilon-Semi-Moron—elevator operators and the like.

The culture's cure-all is *soma*, a mildly hallucinogenic tranquilizer that makes any discontent or maladjustment a breeze to bear. Their god is Henry Ford ("Oh, for Ford's sake; be quiet!"), developer of assembly-line production. The Christian Cross has had its top lopped off, and it now appears as a "T."

In this world, set about 500 years into the future, Bernard Marx becomes aware of his individuality through an accident of conditioning: he's a little too small, too introspective, too shy. He knows he has emotions for which there are no longer words to express. He is in love (a sin in itself) with Lenina Crowe—a bubblehead who thinks he's cute and who isn't quite promiscuous enough to suit her girlfriends. Bernard and Lenina rocket from London to New Mexico (6½ hours) to holiday on a savage reservation—where they meet John.

John, the noble savage, Biblical association intentional, is the accidental son of two

Eastasia and Eurasia—with nothing real to previous civilized vacationers. He was born, reared and educated—on forbidden books and folklore—at the reservation. Excited by the prospect, he returns to London with Bernard and Lenina, where he completes Bernard's conversion to endangered critic of the establishment. There, also, John finds himself trapped in a sterile, loveless, immoral, dehumanized society.

Bleak as life is there, and purposeless and childish as the people are, still there is sunshine and humor in Huxley's *Brave New World*. Written before Stalin and Hitler emerged, *BNW* shows terrorist tactics made unnecessary by the universal blind commitment built into the people.

But in *1984*, written shortly after World War II, the Sun never shines. Orwell's vision of totalitarianism is dark, anxious and sprinkled with inexplicable terrors.

In *1984*, telescreens are two-way—and everywhere ("You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized."). The paramount crime: a thought against the State. A father is denounced by his small daughter because she heard him mumble in his sleep, "Down with Big Brother." Thoughtcrime.

The world of *1984* is imperfect. Production lags, people starve and go barefoot; and all deprivation is blamed on a spurious war that never ends, a war fought among three ideologically identical superstates—Oceania (England and North America), win or fight for.

WAR IS PEACE, FREEDOM IS SLAVERY and IGNORANCE IS STRENGTH: the contradiction reigns—and destroys one's grip on objective reality, making people dependent upon whatever the State claims the truth to be. The great quest in *1984* is the development of Newspeak—a universal language that grows smaller in vocabulary every year as it deletes all concepts with which one might express malcontentment.

London is ruled from four massive buildings, the Ministries of Truth, Peace, Love and Plenty. ("The Ministry of Love was the really frightening one. There were no windows in it at all.") At the Ministry of Love, dissidents are tortured and brainwashed until they love Big Brother.

Winston Smith, a slight, unhealthy man with an unnatural fear of rats, works in the Records Department of the Ministry of Truth. And he knows what he's writing are lies.

Romantic love is as taboo in Orwell's vision as it is in Huxley's. Both authors recognized the relationship as too selfishly individualistic to be permitted in a one-for-all dictatorship; but while Huxley deduced that therefore all would be giddily promiscuous, Orwell envisioned an Anti-Sex League to promote abstinence. One of its members, beautiful and sex-starved hypocritical Julia—who if anything is more courageously anti-establishment than Winston—loves him almost more than life.

Who will betray Winston? Julia? O'Brien, the high official who claims to be anti-Party? Goldstein, the hated leader of the supposed opposition? Charrington, the shop owner who has an attic room with no two-way telescreen? Ampleforth, the poet? The vicious Party-indoctrinated children of Winston's neighbor? One reads on, gripped by a Dostoyevskian style, waiting with a perpetual lump in the throat for the inevitable.

Brave New World succeeds best on an intellectual level—as the reader fits together the pieces of a jigsaw-puzzle landscape. *1984* grips emotionally while presenting intellectual feasts such as the revelations of totalitarian motive and the techniques of brainwashing. In spite of the regrettable calendar in *1984*, neither novel is dated. The world at large has still to learn their lessons.

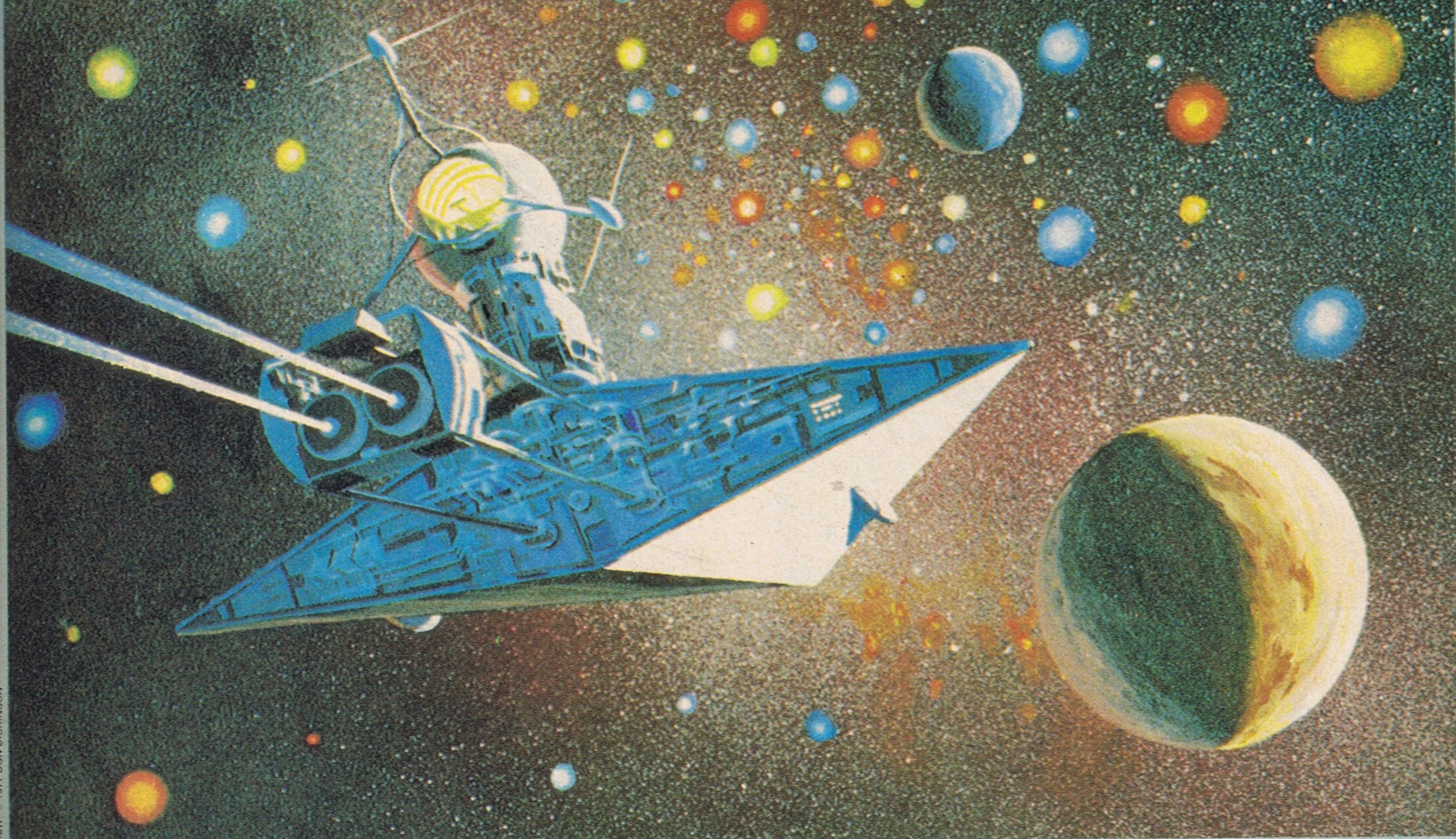
In a way, one can take the two books as companions. If the world of *1984* were to succeed completely in its development of Newspeak, making mind-control a simple matter of policy, then—a few hundred years later—one might find the *Brave New World* of Huxley's imagination. But there's at least one other direction the dictatorship of *1984* might take—toward the world of Ayn Rand's *Anthem*.

Both Huxley and Orwell assume that, however dehumanizing, a mechanized, socialistic, technologically progressive dictatorship is practical. Rand does not. ★

"*SF in the Mainstream*" concludes in the next issue with Ayn Rand's *Anthem* and Atlas Shrugged.

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LASTWORD



There is definitely "something happening" out there—both in the far reaches of space and in the depths of the human psyche. Astronomers have been making quantum jumps in our understanding of the scope, nature and origin of the Universe during the past couple of years. Along with the new information has come new mysteries—new questions. One of the most startling and intriguing findings has been the discovery—in the supposedly "empty" vastness of outer space—of the necessary elements for the evolution of life.

Indeed, primitive amino acids, the building blocks of life, have been discovered in recent meteorite samples. Solar scientists have had to rethink the foundation of their discipline in the light of information gathered in the last two decades. Stars, it now appears, do not exist in a steady-state (or unchanging) condition. Their fluctuating energy cycles—flares, sunspots, prominences and other phenomena—are now seen to have a profound effect on terrestrial weather patterns. . . other effects of variable solar output are still a matter of speculation.

Advanced technology has forced scientists in many different fields to re-examine the "laws" that govern their disciplines. The Universe has become a more complex and mysterious place than modern science had previously imagined. At the same time, in the past few years, UFOs have been in the news again—and in the entertainment media. Secret C.I.A. files have brought to light several very curious UFO encounters. And, in the wake of *CE3K*, *Project UFO*, *Mork & Mindy*, et. al., new public interest in UFOs has again been generated.

Many of the UFO theories that have been proposed are intriguing; many are downright incredible. And, along with a serious international effort to study UFO phenomena, a majority of Americans polled have expressed their belief in the reality of UFOs and their supposedly alien pilots and passengers.

Certainly, most science-fiction fans are fascinated by all of this extraterrestrial hubbub. . . but let's not swallow it hook, line, and sinker. Whatever the true nature of UFOs—whether they are a group of previously unknown and uncategorized natural phenomena or actual "alien" artifacts—they are not the key to humanity's future.

Science fiction is a wonderful vehicle for setting the mind free—to explore new corridors of thought and examine new and unique perspectives. Here, in this ability to seek out and understand new information and new perceptions, is the key to humanity's future.

Don't misunderstand—I'm not against enjoying far-out SF entertainment. However, I strongly feel that it is not necessary to look beyond one's own inner resources for hope, reassurance and a positive future—even at a time when most of the scientific community is providing us with more questions than answers.

Howard Zimmerman

Howard Zimmerman/Editor

NEXT MONTH

GALACTICA STARS



PHOTOS © 1978 ABC-TV

For the growing legion of *Battlestar Galactica* fans, STARLOG continues its close-up coverage of the show's stars. Both Lorne Greene, who portrays the Battlestar's Commander Adama, and Noah Hathaway, who is a natural for the part of the orphaned Boxey, are featured in exclusive, candid interviews guaranteed to add to your future enjoyment of the show.

CAREERS IN SFX

STARLOG's popular *SFX* series continues with answers to some of the most frequently asked questions from readers who are interested in filmmaking and special effects careers. You'll have the advice of the experts, as young veterans John (*Star Wars*) Dykstra, David (*The Primevals*) Allen and Frank (*Towering Inferno*) Van Der Veer talk about how they got their professional starts. Also included will be a first-hand account from a young fan of stop-motion of what it's like trying to break into the big time.

PLUS

Number 22 will also have previews of several new science-fiction films that are currently in production, including this year's new James Bond extravaganza, *Moonraker*—the most SF-oriented Bond film to date. And fans of Eric von Daniken will have their heads turned around by an off-beat little feature entitled "Statues of the Gods."

STARLOG #22

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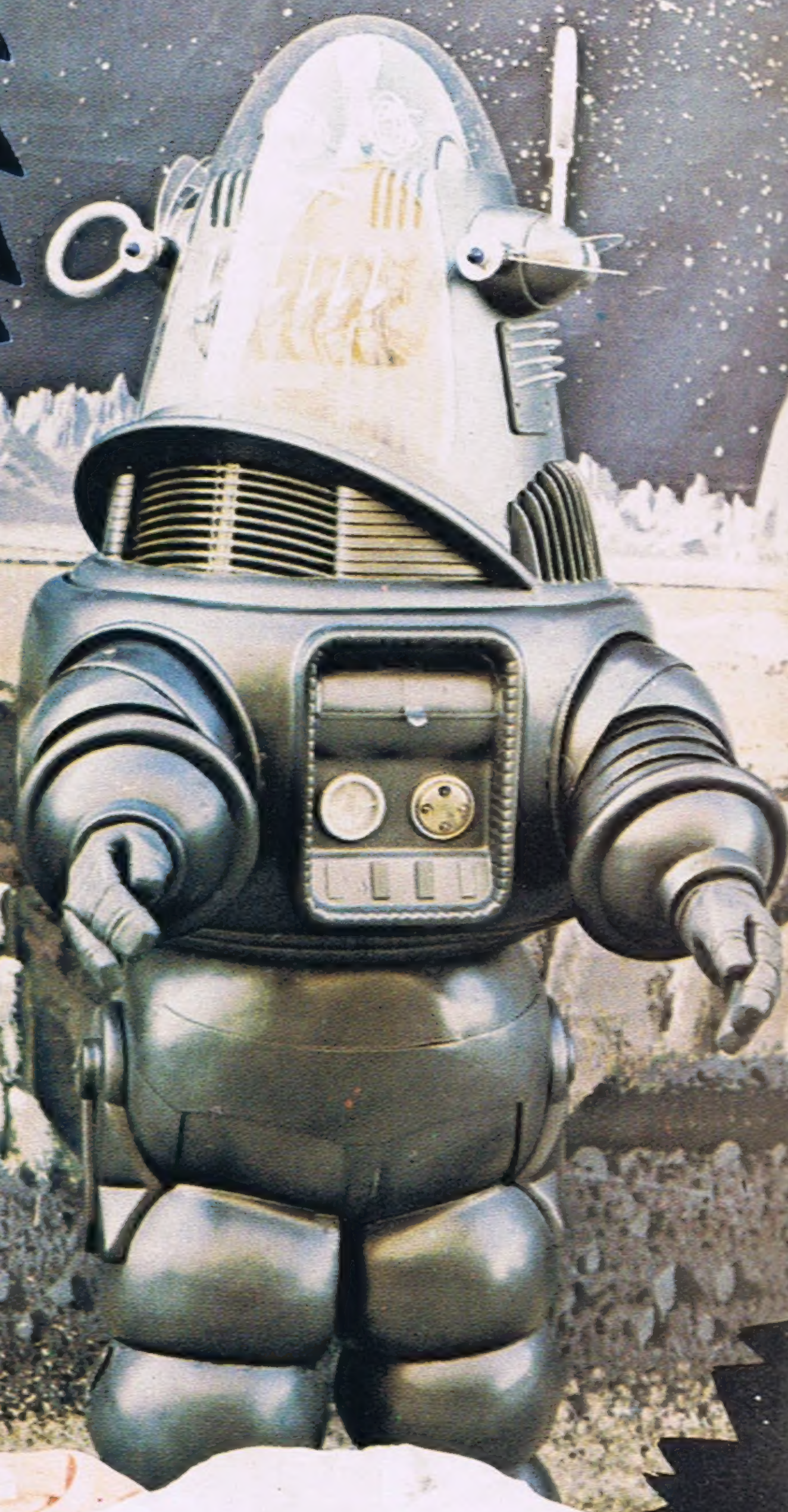
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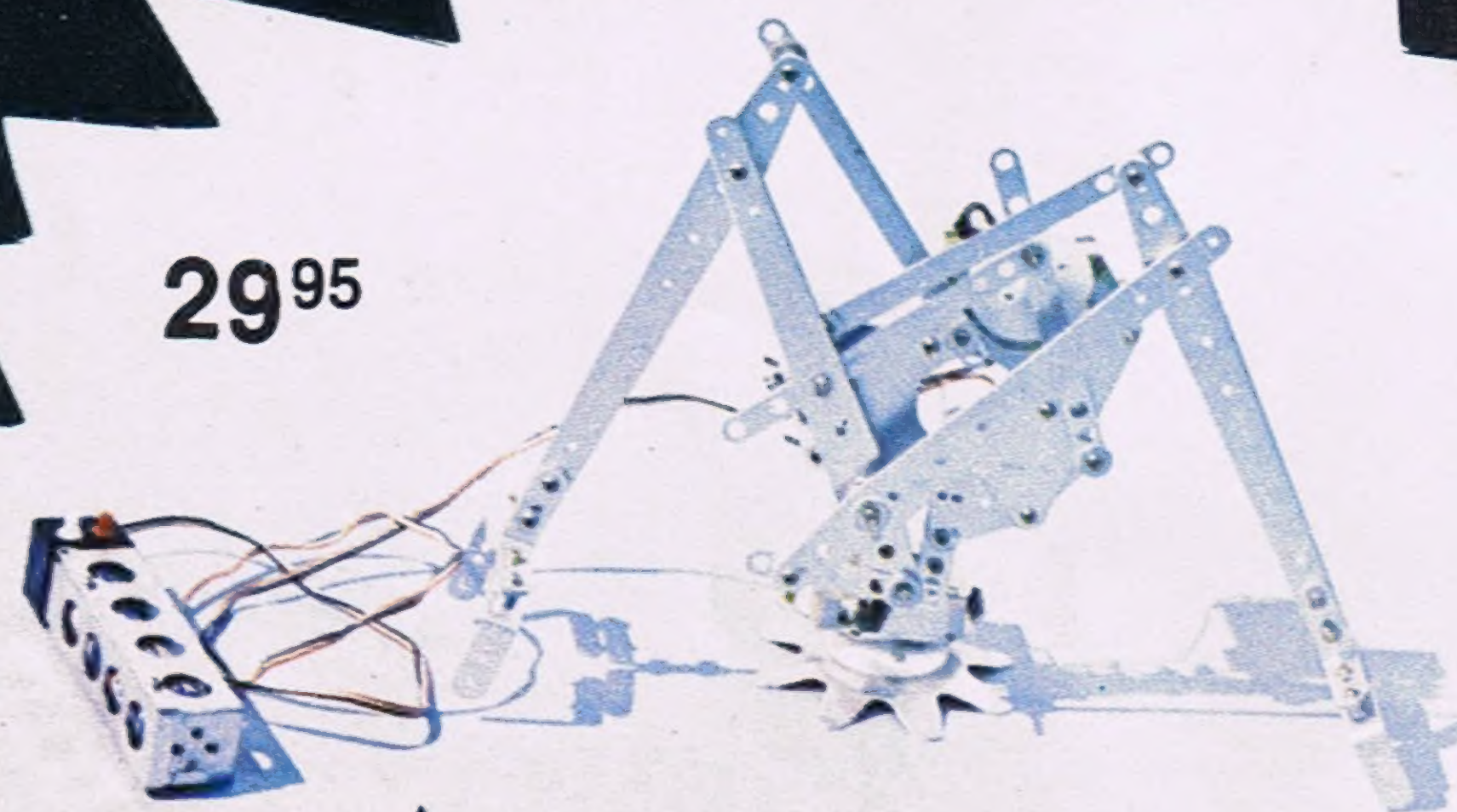
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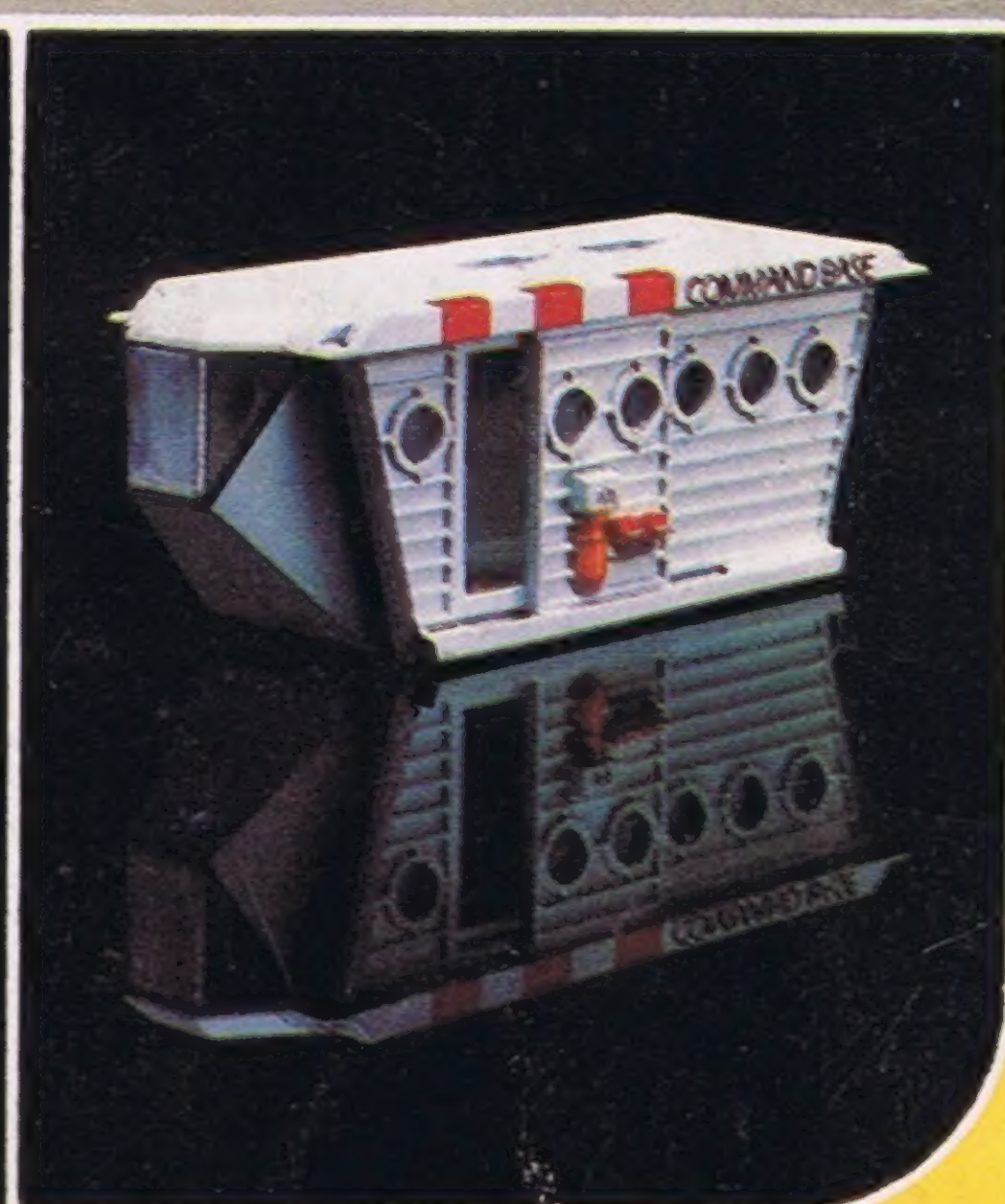
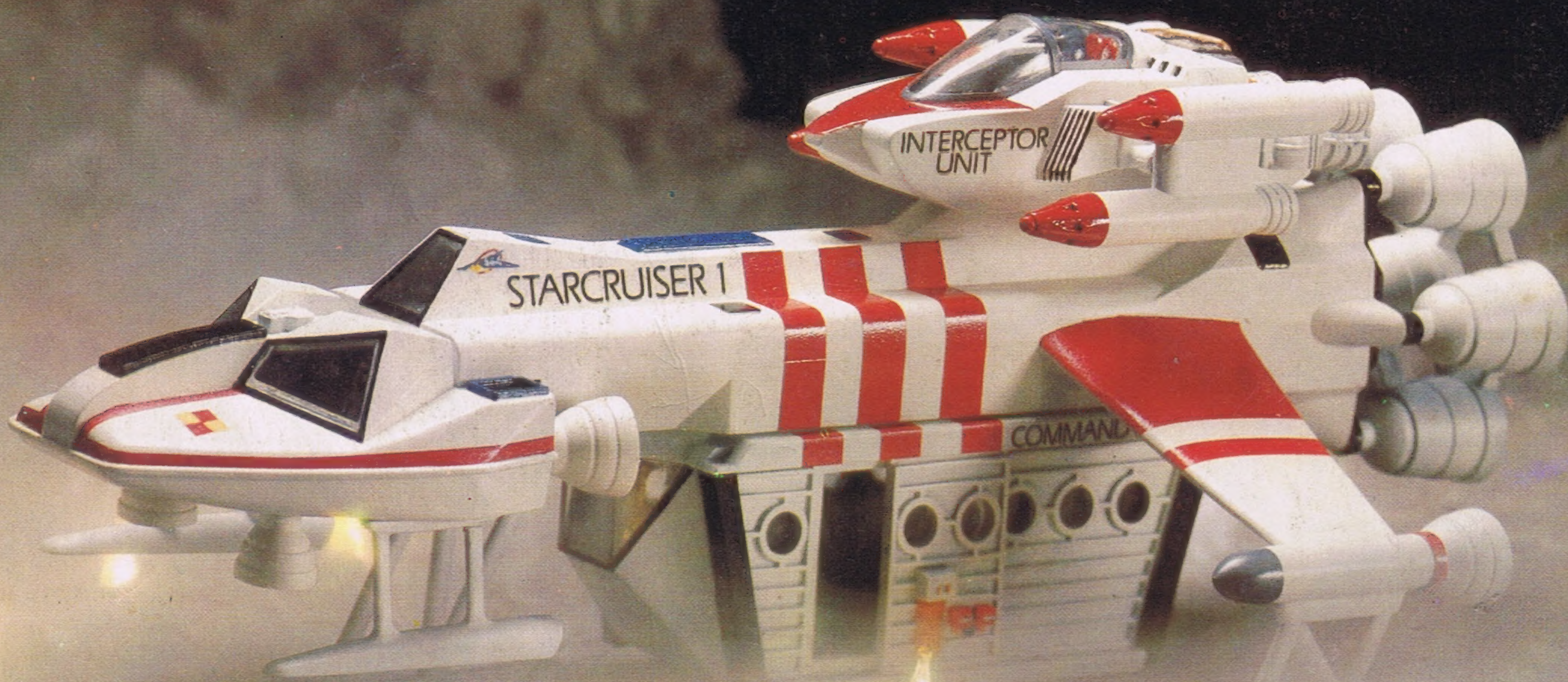
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